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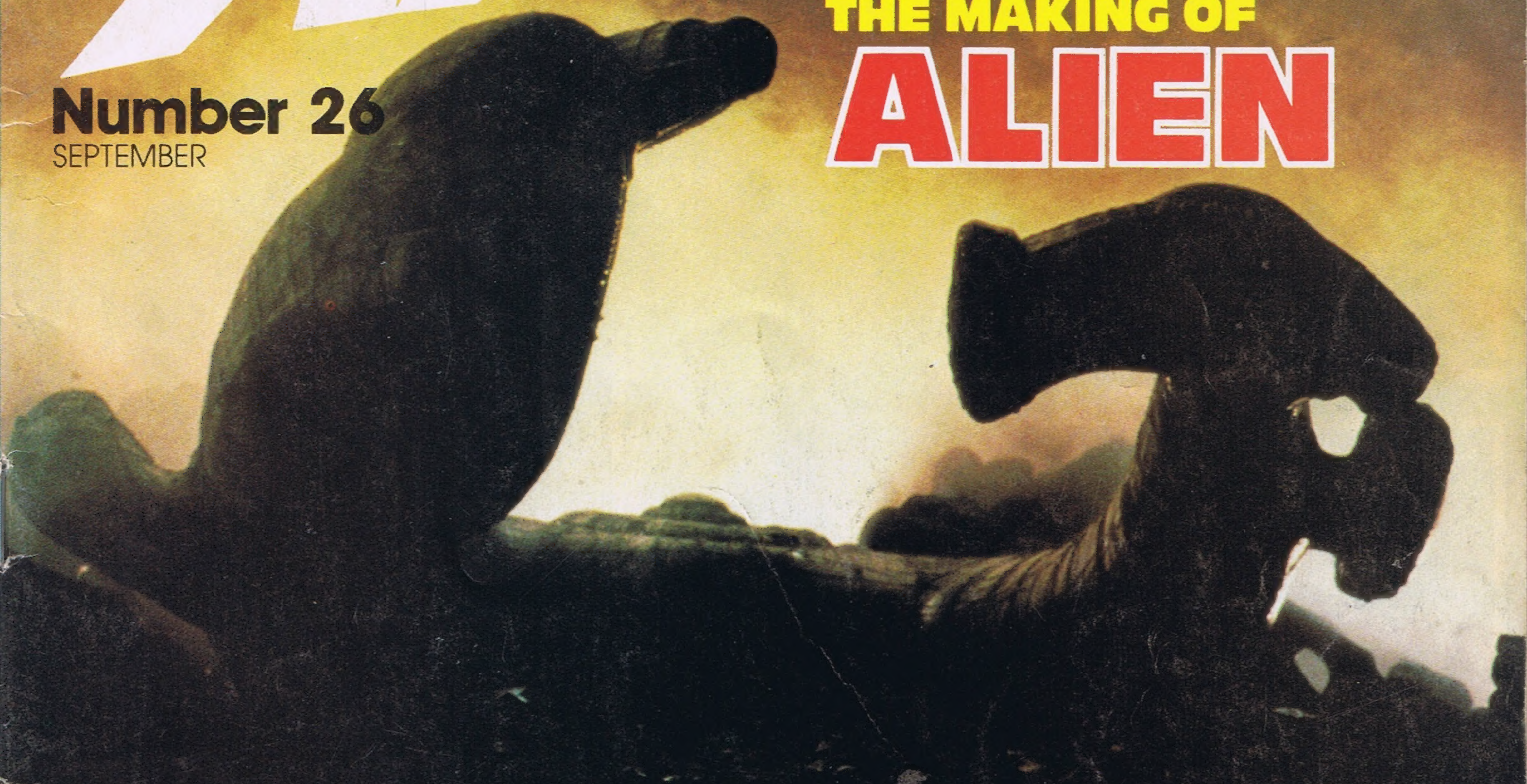


STARLOG

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Number 26
SEPTEMBER

THE MAKING OF **ALIEN**



Also In This Issue:

"Moonraker" Rare FX Photos

"Meteor"— Approaching Earth

Hollywood Moon Landings

SF Costumes—SF Sculpture

"Childhood's End" and Beyond...

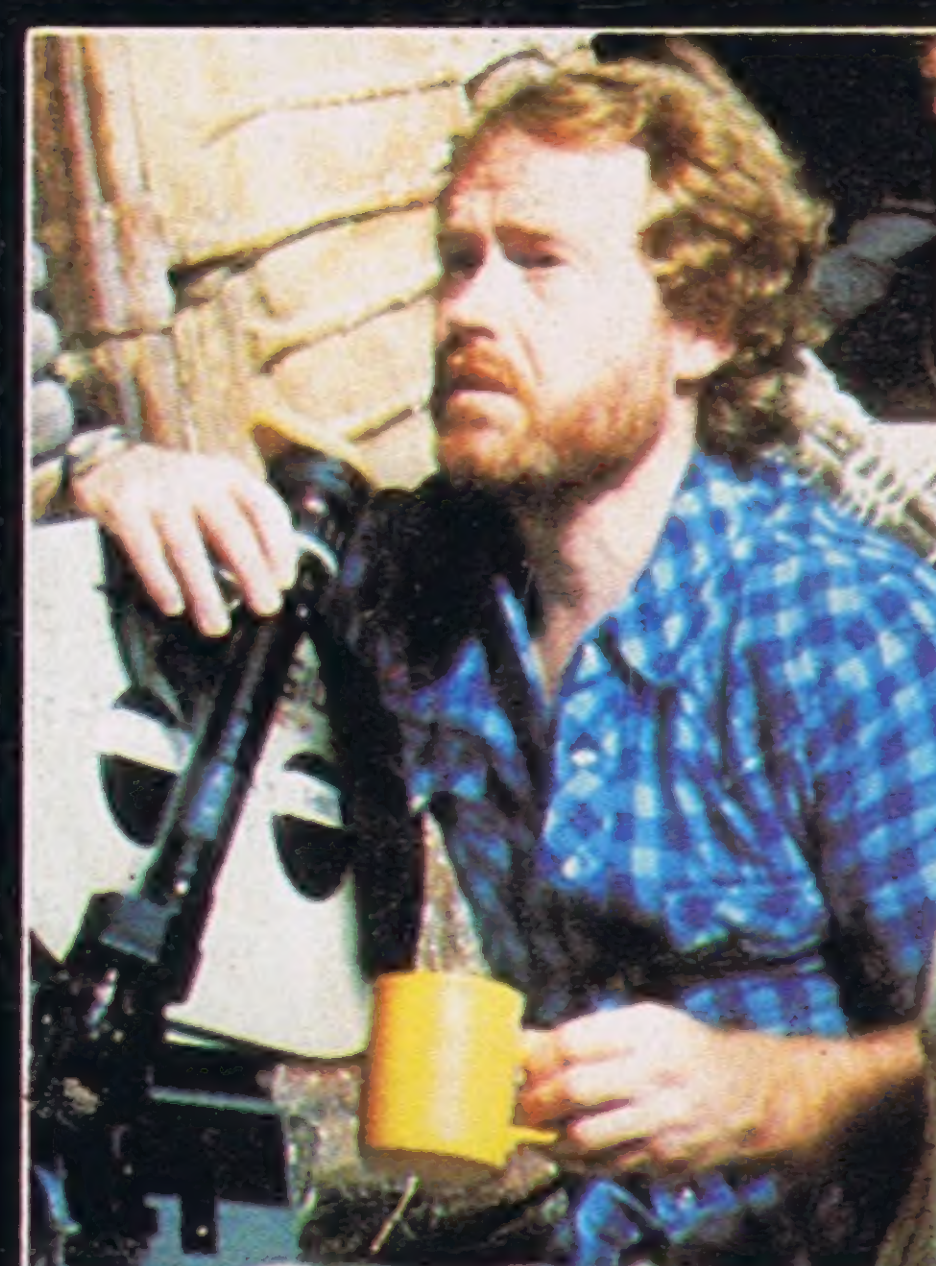
Gerry Anderson's "Day After Tomorrow"

Collecting Robots, Ray Guns & Rocketships

"Unreel" Film Contest Winners

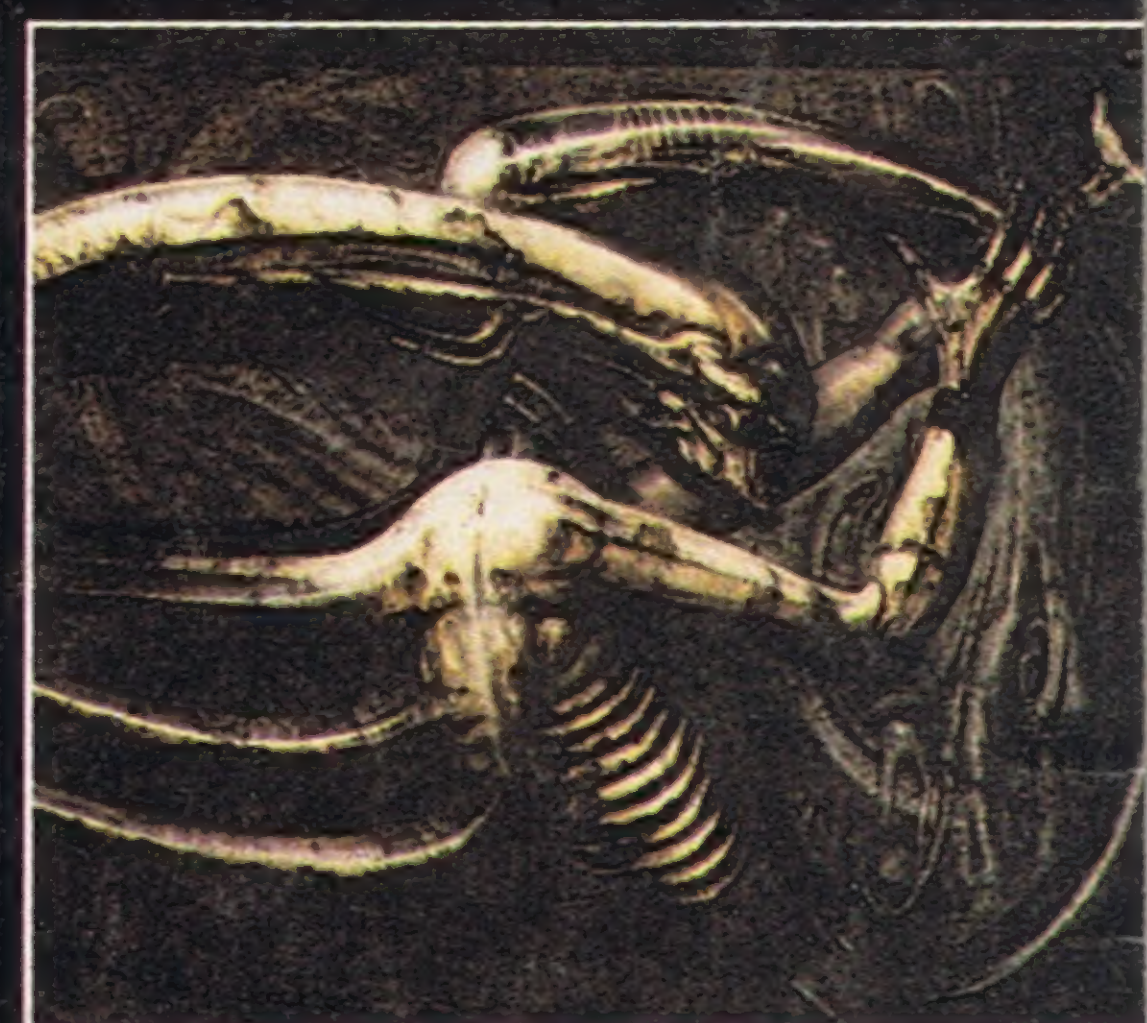
Space Painting: Step-by-Step

EXCLUSIVE INTERVIEWS:



Ridley Scott

Ridley Scott, Director
H.R. Giger, Designer

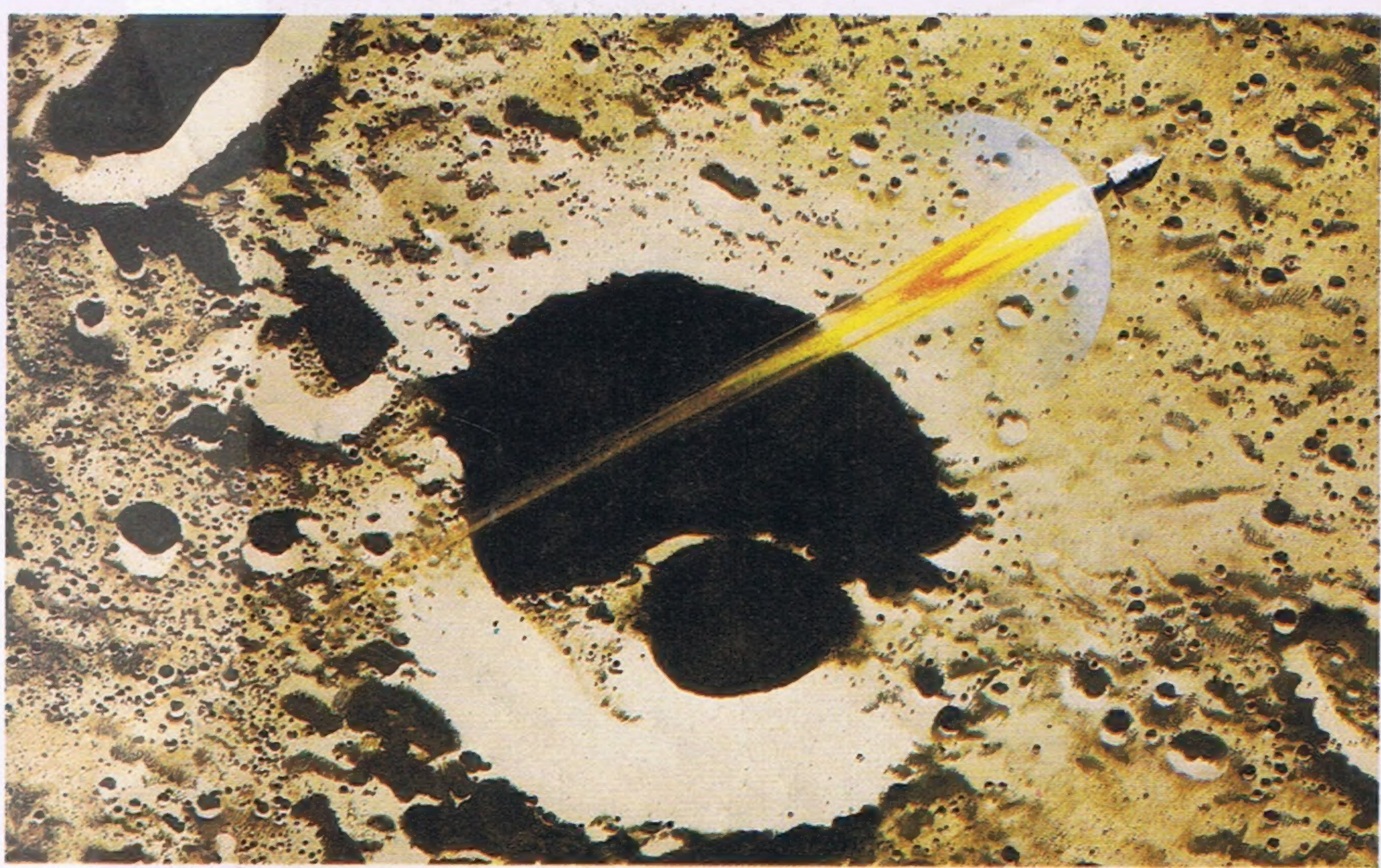


"Necronom IV" by Giger

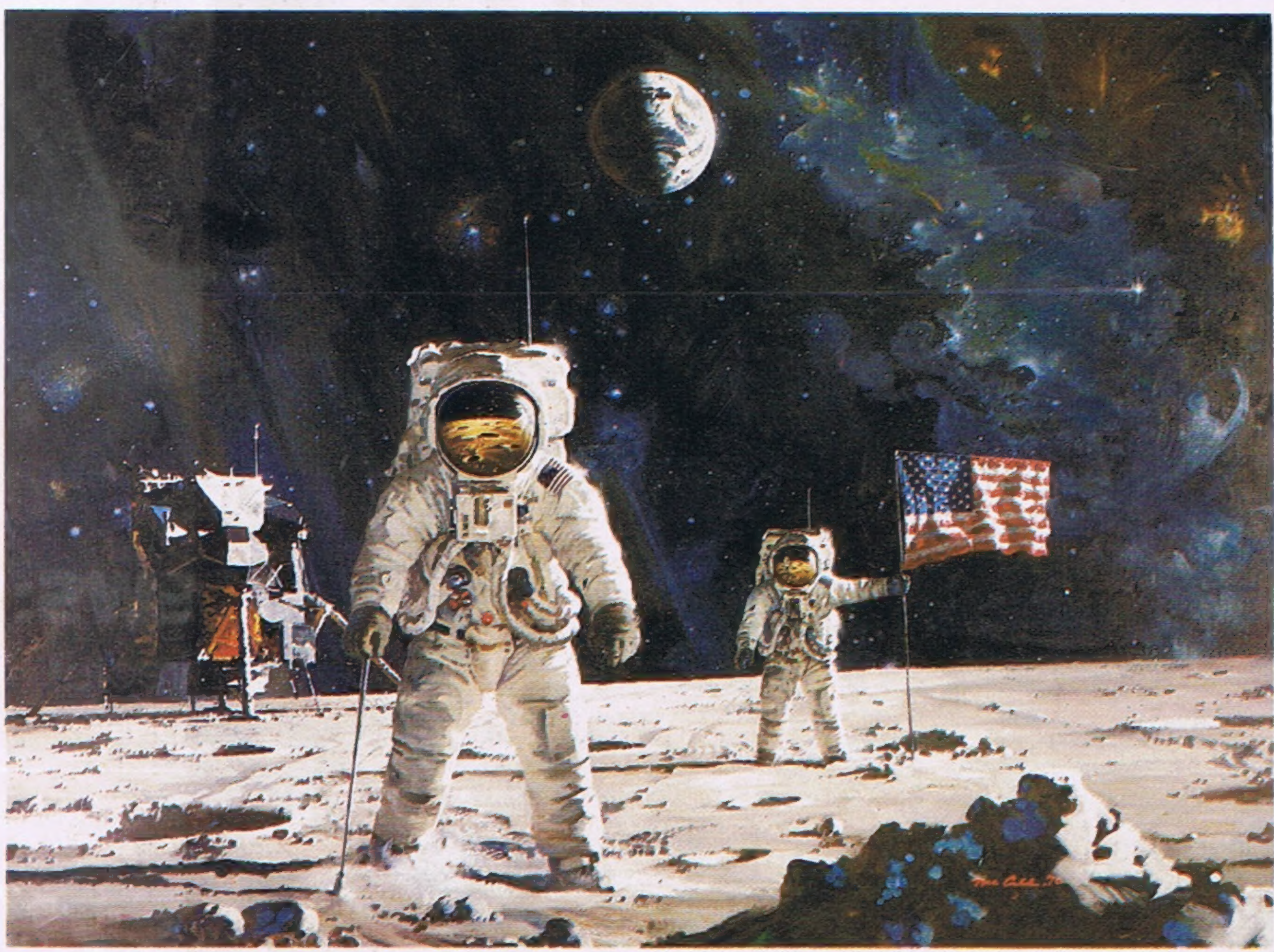


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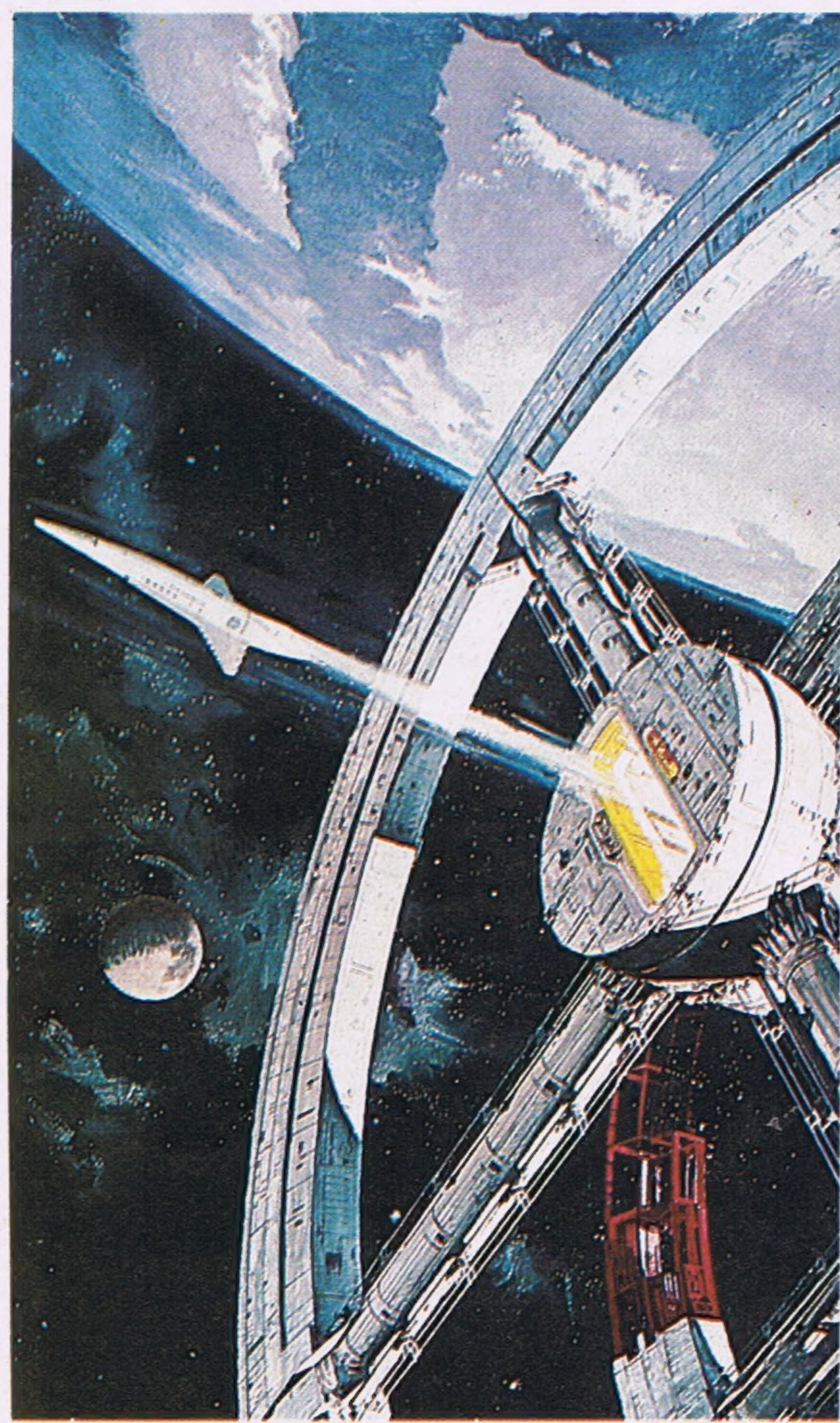
"Apollo VIII Coming Home" (NASA Collection)



"First Men On The Moon" (Private Collection)

In the future Man will use his down-to-earth technology to reach deep into the awesome infinity of outer space. Robert McCall has already been there. He has a mind that spans time and space, an eye for technical detail and the hand of a great painter. His spectacular Space Station One, created for the film "2001: A Space Odyssey," has become a collector's item and a contemporary classic. Frequently commissioned by NASA to do on-the-spot paintings of America's ventures into space, McCall is always present for important launches and splashdowns. His oil paintings have gained international acclaim reproduced as U.S. Postage Stamps, one of which was the first stamp cancelled on the Moon; and another, his most recent, commemorated the historic

Apollo-Soyuz space rendezvous. McCall's work hangs in important museums, corporate offices and private collections around the world, and he has been honored in a one-man space art show at the Smithsonian Institution. There is no question about it, Bob McCall is the premier space artist of this generation. Now offered are three gallery-quality lithographs of McCall's work. These are incredibly detailed, beautifully colored paintings of Man's greatest journeys. Each 24 x 28 inch lithograph is accompanied by a descriptive statement in the artist's own words. Each lithograph can be acquired for \$10. This limited collector's edition has been authorized by the artist and FUTURE LIFE Magazine guarantees your complete satisfaction.



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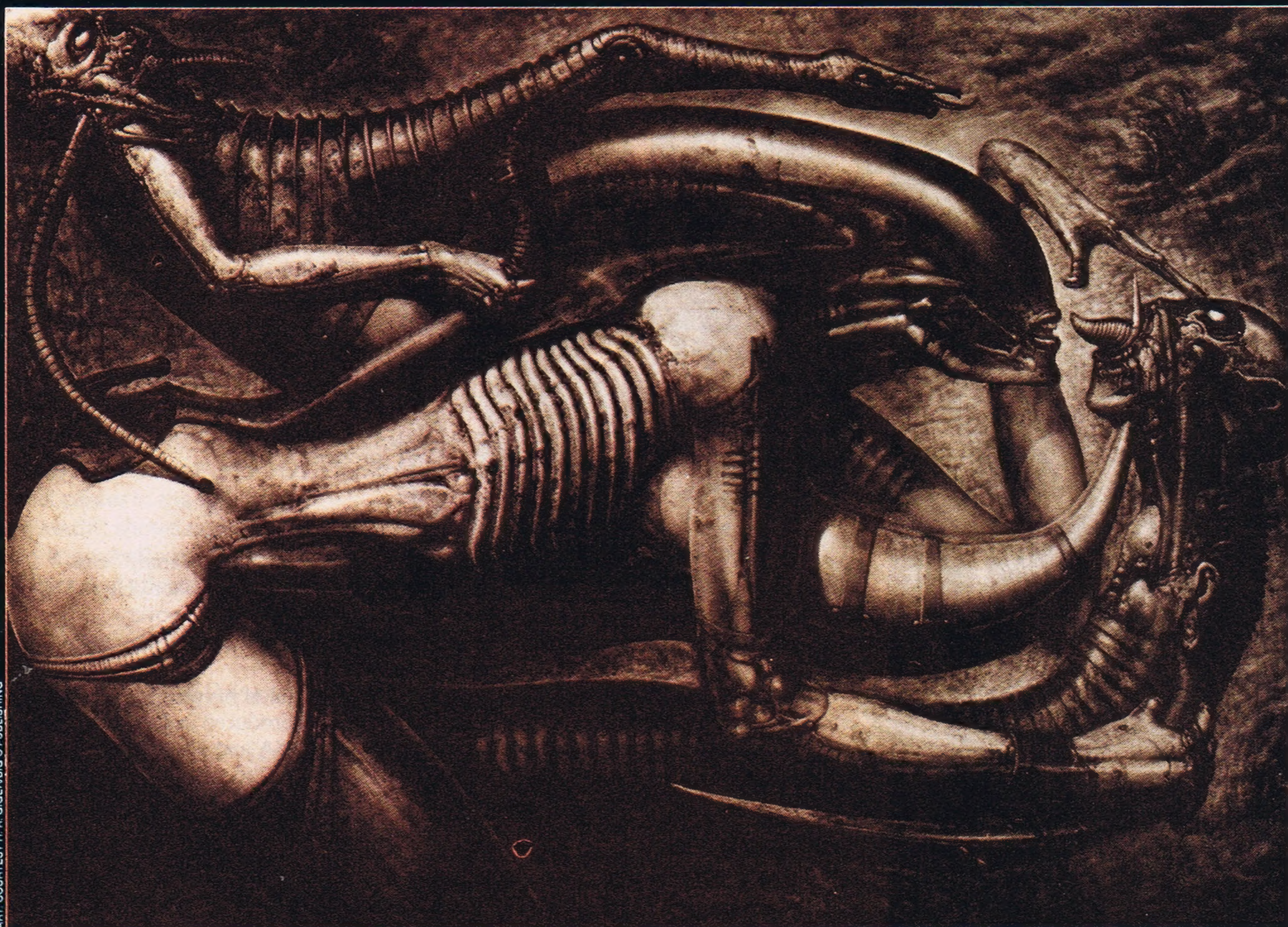
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SEPTEMBER 1979

NUMBER 26

THE MAGAZINE OF THE FUTURE



ART. COURTESY H. R. GIGER/BIG O PUBLISHING

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ABOUT THE COVER: "Alien" is upon us! Our cover illustrates the various elements of the film's frightening character. Top: The derelict ship on the surface of the alien planet. Other photos clockwise: Director Ridley Scott on the set (see interview on page 18); detail of H. R. Giger's illustration from "The Necronomicon" used as a concept in designing the film's beast (see interview on page 26); one of the "Nostromo" crew's hand guns. Photos: ©1979 20th Century-Fox. Art: Courtesy H. R. Giger/Big O Publishing.

ABOUT THE CONTENTS PAGE: Giger's surrealist art adapted itself perfectly to the horror of "Alien." This piece from *The Necronomicon* was used as a reference in creating the skeletal space jockey found on the alien planet.

FROM THE BRIDGE

For the last few weeks our offices have been flooded with mail! Mainly, it has been readers writing to send us anniversary congratulations, to tell us how much they loved our special issue #24 and to wish us continued health.

If "live long and prosper" wishes are what can keep our engines running, we'll never

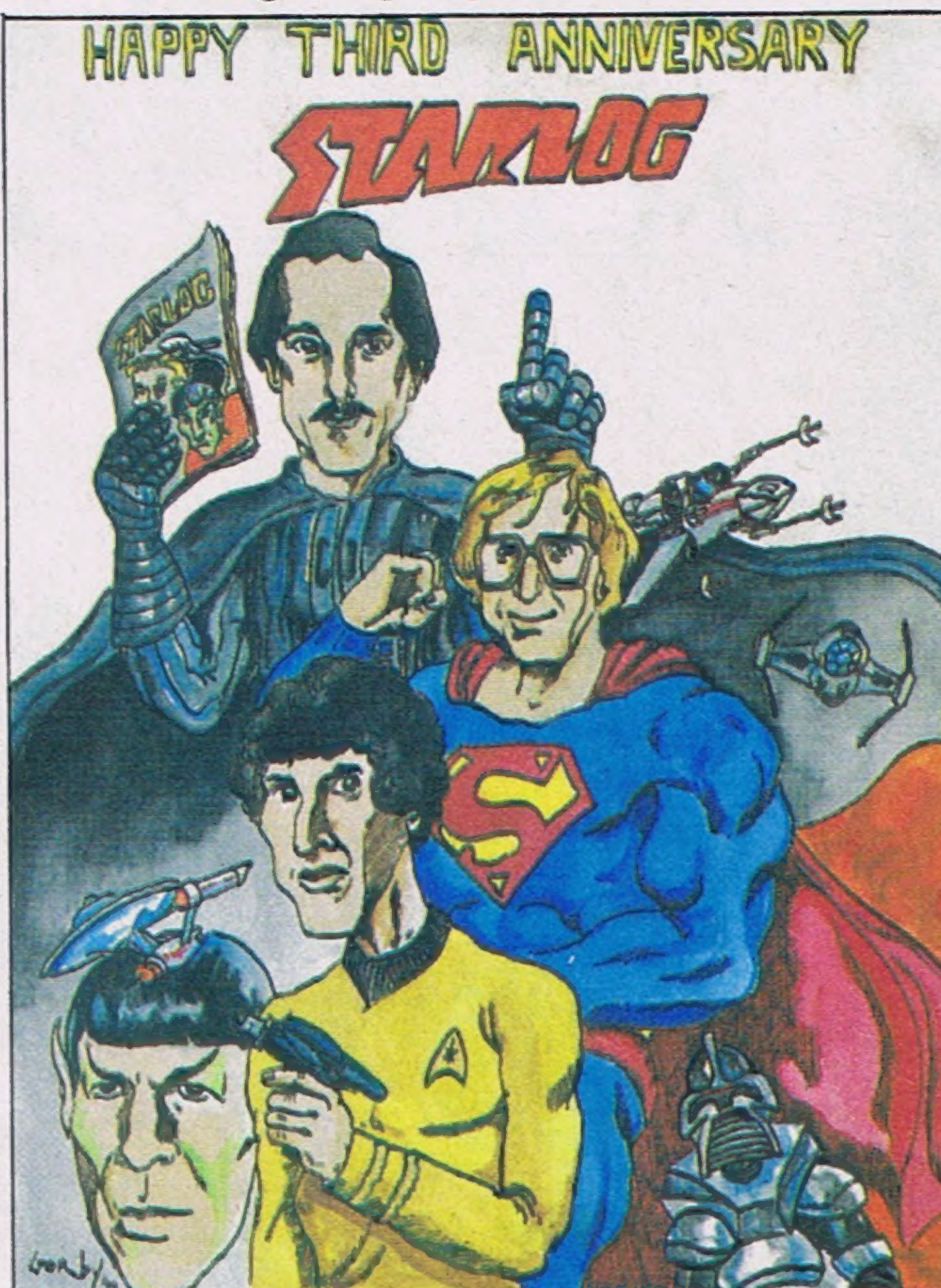
have a fuel shortage here at STARLOG.

We are deeply grateful for the thoughts and wishes expressed in all these letters (including some wonderful original artworks, one of which, by Brad Gorby of Springdale, Ohio, is included here). I truly wish we had the time to write individual replies to these nice letters, but if we are to fulfill your great expectations we must put our time into future issues of STARLOG.

Therefore, please consider this public note as a personal "thank you" to each and every STARLOG reader, whether celebrity or fan—or *both*, who toasted our publishing birthday. May we *all* live long and prosper.

* * *

I feel an almost "family" connection with Don Dixon. He was



the first space artist to appear in the pages of this magazine (issue #5, cover and portfolio/interview inside). Don was just starting his professional career, and so was STARLOG. We've kinda grown up together.

Several of Don's originals hang on our office walls; several of his paintings appear in our STARLOG Photo Guidebook, *Space Art*; he has been reproduced in *Reader's Digest* and other major magazines and has done movie art for NASA and Hollywood.

Don Dixon is a prime example of a creative young man on the way up (of course his *head* has been *up* for years—way up, in the stars). I admire his accomplishments, and I think we have seen just the beginning of an exciting artistic profession.

It is especially appropriate, in answer to all the letters we receive from other young artists, for Don to compile the article in this issue (see page 62) guiding young artists step-by-step through the techniques of astronomical painting.

May I suggest that even if you are not personally interested in creating space art, but only in appreciating it, this article will open your eyes.

It is no secret that my partner, Norm, and I are both ex-art directors and painters, and our personal enjoyment of good art shows up in all our publications. With people like Don Dixon helping us to spread this enjoyment to ever-wider circles, the publications of STARLOG PRESS are, I am proud to say, the single most exciting showcase of imaginative art available anywhere.

Enjoy!

Kerry O'Quinn/Publisher

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New York, N.Y. 10016

KEEPING THE WONDER

... I wrote to your office when STARLOG first came out, and you sent me fliers to distribute to overseas fans and clubs. I like to think I helped a little in letting people know of STARLOG. I get letters from fans who tell me that STARLOG is their only touch with *Star Trek* news. I really enjoyed your editorial about the mother of the young fan (From The Bridge, #22). It is not our mission to convert parents, but I stress the idea to keep alive the interest in science fiction (which usually turns out to be science fact) to go one step beyond, to read all they can on the universe, to search, experiment, but most important, never lose the wonder, the joy of discovery that *Star Trek* awakened.

Jerri Franz
Winchester, VA

GERROLD'S PURPOSE

... In regard to Mr. Harrison's letter (STARLOG #23), I would like to express my opinion. Mr. Gerrold continually writes interesting columns for your magazine. His insights help us all in our understanding of science-fiction literature, television and movies. He even makes us laugh at ourselves and the way we act on occasion, and he has never been hesitant to criticize himself or anyone else. I wish in no way to say that Mr. Harrison was wrong in expressing his view. Because by getting his readers to react, Mr. Gerrold has achieved his purpose.

Larry French
101 Brookfield St.
Manchester, CT 06040

GRUMBLINGS

... I just read it, but I still don't believe it! You @!-**&-!! Drop "State of the Art?" Twits! Twerps! Oh, you, you, you... Oooh!!!

Allen Wheeler
3024 W. Calle Paulo
Tucson, AZ 85705

... Why the hell are you listening to David Merriam Jr.? Why are you letting *one* reader's opinion make you dump Mr. Gerrold's excellent column? Why? There are thousands of other readers who didn't ask you to drop it—don't you believe in majority rule?

Janis Johnson
Hubbard, OH

We listen to all our readers, Janis. However, the discontinuation of "State of the Art" was entirely

David Gerrold's idea—and the continuation of his new column, entitled "Rumblings," was arranged concurrently.

ALIEN ANCESTRY

... I must congratulate the producers of *Alien* for a most entertaining and terrifying motion picture. However, I wonder about the originality of the story itself. It seems to be a combination of several old SF pictures: (1) *Night of the Blood Beast*—in which an alien uses the body of a living being to incubate its young; (2) *It! The Terror from Beyond Space*—in which a creature from Mars stows away on a spaceship and kills virtually all of the crew; and (3) *Planet of the Vampires*—in which a spaceship's crew discovers a derelict starship and the giant skeletal remains of its occupants. The crew is then attacked by an alien force. Nonetheless, *Alien* is a superior SF thriller and I am looking forward to seeing it again.

Tony Gray
22 Bingham Avenue
Toronto, Ontario
Canada M4E 3R4

ABOUT MR. ELLISON

... I am inspired enough by Harlan Ellison's recent comments on Mark Hamill (STARLOG #21) to share with your readers this old Southern recipe:

Harlan Ellison—

To 1 cup of unadulterated arrogance add 2 tsp. of vitriol. Stir until thick. Sprinkle with lemon juice and garnish with a pinch of talent. Serve cold with sauerkraut and wry bread.

Kim L. Neidegh
321 Carleton #7
San Antonio, TX 78212

... Mr. Ellison said that Mark Hamill, by his own admission, does not read books. After re-reading his interview several times, I could not find any mention of that. Of course he may *not* read, but nowhere does he say that. Oh, he did say that he had not read any of Ellison's books. Maybe that's what caused the reply.

Johnny Lowe
800 Live Oak Dr.
Clinton, MS 39056

... If anything Mark Hamill said was true or appropriate, Mr. Ellison should have been gracious enough to smile and say, "Ah yes." If anything Mark said was untrue or unfair, Mr. Ellison should have been courageous enough to smile and politely ignore the remarks.

John Martellaro
2929 Los Amigos Ct., Apt. B
Las Cruces, NM 88001

... Good for Harlan Ellison for standing up for what he thinks is right! More people in this country should do the same. The only thing I don't agree with Harlan on is where he states in a FUTURE LIFE interview (issue #9) that *Star Trek* and *Star Wars* fans don't go beyond reading bad SF. That just

isn't so. I loved both shows, but enjoy reading Clarke, Asimov and Heinlein as well.

Judy Haas
404 Ingram Rd.
Cincinnati, OH 45218

APPLAUDS "BLACKS"



... A world of appreciation and thanks to Douglas Crepeau on his article "Blacks in Science Fiction Film" (STARLOG #21). It is true, as mentioned, that SF should be the last form of entertainment that should rely on the constraints of the film industry. As an actor/stuntman who happens to be black, I feel this constraint not only in SF roles, but in the entire casting process. You are never even considered unless a cast breakdown specifies "Black Actor." You should note, however, that it was Duane Jones as Ben, not Russ Steiner as Daniel, who was the protagonist of *Night of the Living Dead*. Also of note was the performance of Ken Foree as the lead character in *Dawn of the Dead*.

Steve W. James
New York, NY

Right you are, Steve. The *Living Dead* gaffe was due to a staff error, for which we apologize to Mr. Crepeau, to Russ Steiner and especially to Duane Jones.

THE HOLE TRUTH

... In "Log Entries," STARLOG #22, there was a short feature on the upcoming Disney film, *The Black Hole*. You indicate that the mammoth space station falls into the gravity field of a neutron star. It should be noted here that there is a very big difference between a neutron star and a black hole. Without going into the differences in their formation, a neutron star has the weight of about two solar masses, and an approximate diameter of 20 kilometers. A black hole would be far heavier and would have the radius conforming to the Schwarzschild radius equation. A black hole is a purely theoretical construct (nowadays), whereas a neutron star is not theoretical and can be detected as a pulsar.

Steve Deskin
2500 Bathurst St., #806
Toronto, Ontario
Canada, M6B 2Y8

MANIPULATED MEDIA?

... I'm rather curious about a situation that exists in your magazine. As a subscriber, I have noticed that in most every article there is a great deal of at-

tention devoted to specifics and clarity. However, there is a glaring discrepancy that appears every month; "Star Trek Report." Why is it that Susan Sackett is not telling us what is really going on? I worked on *Star Trek—The Motion Picture* for nine months with Robert Abel/ASTRA Image Corp. Now why hasn't Ms. Sackett reported ASTRA being fired or the reasons for it? There are a lot of things more important than quips about the film opening in Peking. What concerns me is that this has the trappings of a large corporate concern (i.e. Paramount) pressing the media (i.e. STARLOG) to suppress any ill publicity regarding *Star Trek*.

Joe Lewis
Pasadena, CA

The situation you mention was reported in last month's STARLOG. Though Paramount's publicity office is of course concerned with receiving the best press possible, we have at no time found them to be anything other than fully cooperative.

RANTS...



PHOTO: © 1986 UNITED ARTISTS

... I think that there were two versions of *Alien* completed, a scary one and a silly one. The day before the premiere, the theater managers watched them both and decided to show the silly one. It is actually an updated remake of the 1958 film, *It! The Terror from Beyond Space*, using a squid, a catfish with teeth and inflatable dolls of Heckle and Jeckle, the cartoon magpies. In the future Mr. O'Bannon should refrain from boasting until he sees what kind of film he actually made. Too bad the film wasn't more like the novel—ironic, considering that it's based on O'Bannon's screenplay.

Thomas Brayman
Box 31034
Omaha, NE 68131

... A *Battlestar Galactica* "movie?" Paying \$5 of my hard-earned bucks to see reruns? What is this world coming to?

Barry Maser
Providence, RI

... AND RAVES!

... I just saw the movie *Alien* and thought it was really great. Sigourney Weaver is a fantastic actress and should get an Academy Award for her performance. While skimming back through STARLOG #23, I noticed some errors made in your

captions: Engineer Brett is testing a laser "cattle prod" used against the alien, not repairing the ship's wiring, and in the exterior sequence it is Navigator Lambert, not Ripley, who accompanies Kane and Dallas. Finally, the crew is well aware of the "unsightly stowaway." In the scene depicted, they are trying to figure a way to kill it.

Richard Green
7103 Hampton Way
Stanton, CA 90680

... I just saw *Battlestar Galactica* in the big-screen version, and I must say that John Dykstra's effects work *must* be seen this way to be truly appreciated. The Sensurround processing of the soundtrack also immeasurably adds to the film's effectiveness (though I know many readers will say "there's no sound in space," there's no John Williams music in space, either — ever hear of filmic license? You want totally silent battle scenes? Give me a break!).

Jerry Friedman
Seattle, WA

RENEWALS

... How do I renew my subscription?

Kathleen Harris
Springfield, OH

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BAKER'S "WHO"

... I am writing this letter in response to an article on *Doctor Who* in STARLOG #18. In my view, Tom Baker isn't my idea of the doctor when compared with the original, William Hartnell, or the later doctors, Patrick Troughton and John Pertwee. My idea of the doctor does not run around with robot mutts and half-naked savage girls. So please don't thrust Baker's *Dr. Who* down our throats—more on Hartnell or Troughton. Please!!!

Paul Heulidey
83/2 Calder Gardens
Edinburgh, Scotland EH11 1LQ

Paul, as much as we appreciate our fans around the world, our first obligation is to our American readers who, for the most part, have only been given the opportunity to see Baker in the role.

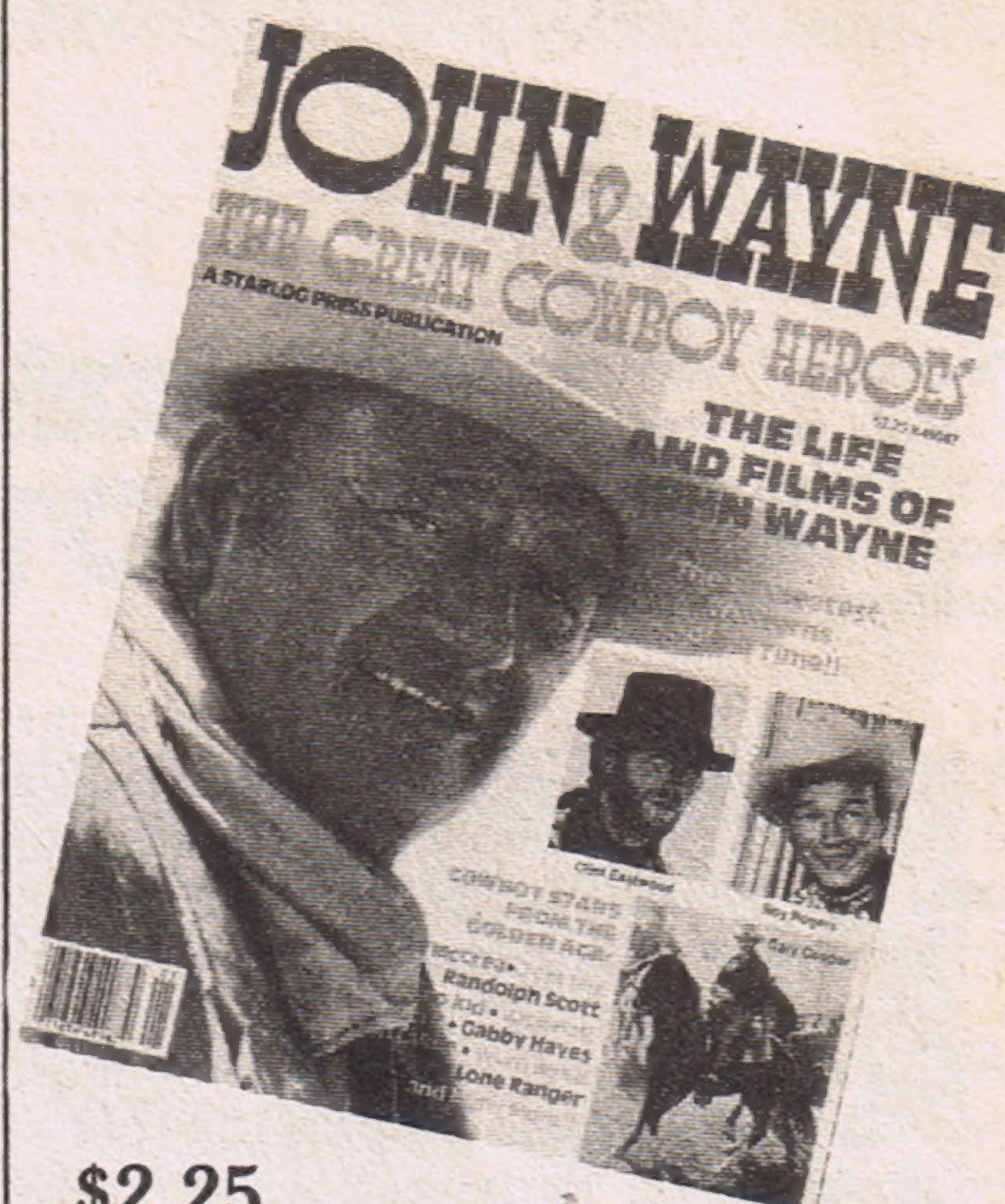
"WHO" BOOSTERS

... I only recently discovered *Dr. Who* on Tulsa's public television station. So I was excited to see your article on him in the June issue (STARLOG #23). I want to take this opportunity to say that I especially enjoy the column by David Gerrold. He sounds like a neat guy.

Ann Shelby
1601 North Lynn Lane
Tulsa, OK 74138

... You've finally done it!!! *Dr. Who*, I mean. I was in England three years ago when I first heard of

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"the Doctor." *Who* has not reached Seattle yet so I'm really glad you've brought me a little in advance. Thanks again.

Scott Griffiths
Bellevue, WA

... I have just seen my very first episode of the British *Dr. Who*! I would like to thank the BBC and Time-Life Television for letting the *Dr.* be syndicated in America. I found your article very helpful in understanding the series—I found it the best article (next to the *Alien* preview) in issue #23! Okay, STARLOG people, we got *Star Trek* into a movie, our next assignment is to get the rest of *Dr. Who* syndicated! Let's get it done!

Tony Sax
615 Elberton Avenue
Dayton, OH 45403

... Where in the U.S. is the series *Dr. Who* playing? I've heard that it plays the large cities. I live near Detroit, which is pretty large.

Steve Savage
Perrysburg, OH

The syndicated series is playing on about 80 television stations across the country. If it's not playing in your area now, you should write to the programming directors of the television stations in your area (the addresses are listed in your phone book).

WANTS COMICS

... In issue #24, I noticed your piece on a certain East Coast comics convention. I wish you would do more articles on the comics business. Why not interview Stan Lee of Marvel and Jenette Kahn of DC? Their superheroes have made it to the movies and TV, to varying degrees of success, and not much has been said of the effects of these shows on either DC or Marvel. Is the success of *Superman—The Motion Picture* having any effects on the comic book's sales? Is it possible that the recent spate of Marvel cancellations indicates a period of decline? What does Stan Lee think of the TV adaptations of his heroes? Why aren't there more straight SF comics? You have devoted a lot of space to comics heroes on TV and in the movies. Why not give a little more space to the people behind the original four-color versions?

Michael Burkhalter
POB 8938
Honolulu, HI 96815

A few of the staffers here feel quite the same as you do, Michael. If other Starloggers respond to your suggestion, you may be seeing some coverage.

CORRECTIONS

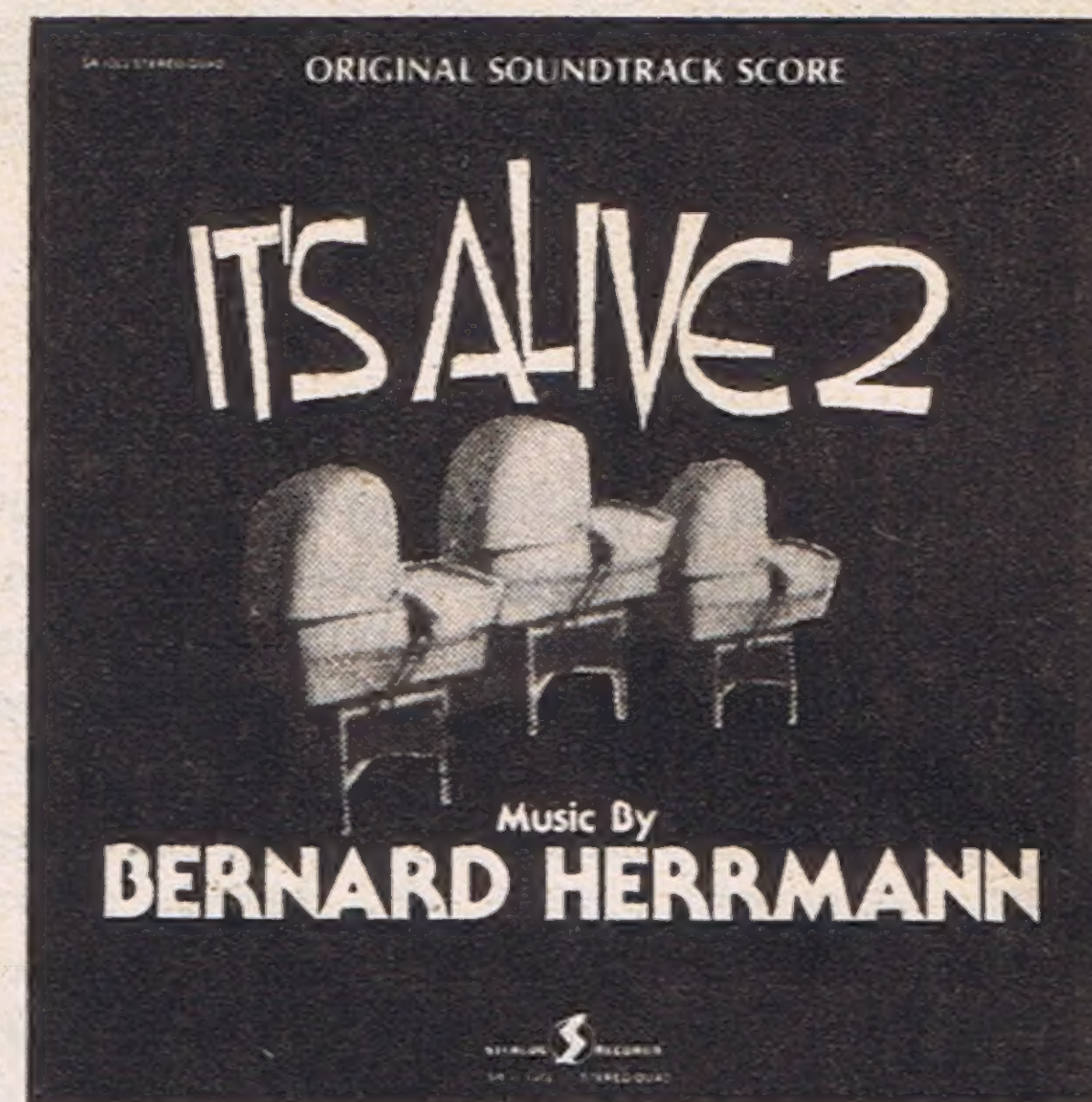
Due to an unavoidable lack of information, we failed to mention some art credits in our coverage of the movie-in-the-making—Monument (STARLOG #23). The blueprint renderings on page 30 were executed by Tom Broze. A similar situation occurred with our article on The Cry of Cthulhu (STARLOG #24). The artwork for the logo on page 86 was done by Tom Sullivan; the sculpture on pages 87-88 were created by Cary Howe. ★

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About a year before Herrmann's death, he composed and conducted a moody, mysterious score for "It's Alive," an SF-horror tale of a monster, mutant baby. The success of the film led to a sequel, and Herrmann's music was lovingly and respectfully reorchestrated and conducted by his dear friend Laurie Johnson. It's not party music; it's a score for those who want to dim the lights, get into a dark mood, and listen carefully to some wonderful musical chords and effects, including bizarre instruments such as twin synthesizers. The score to "It's Alive 2" (complete on this record) will recall the entire range of Bernard Herrmann's golden years in film music. *Can be played in STEREO or QUAD (SQMatrix)*

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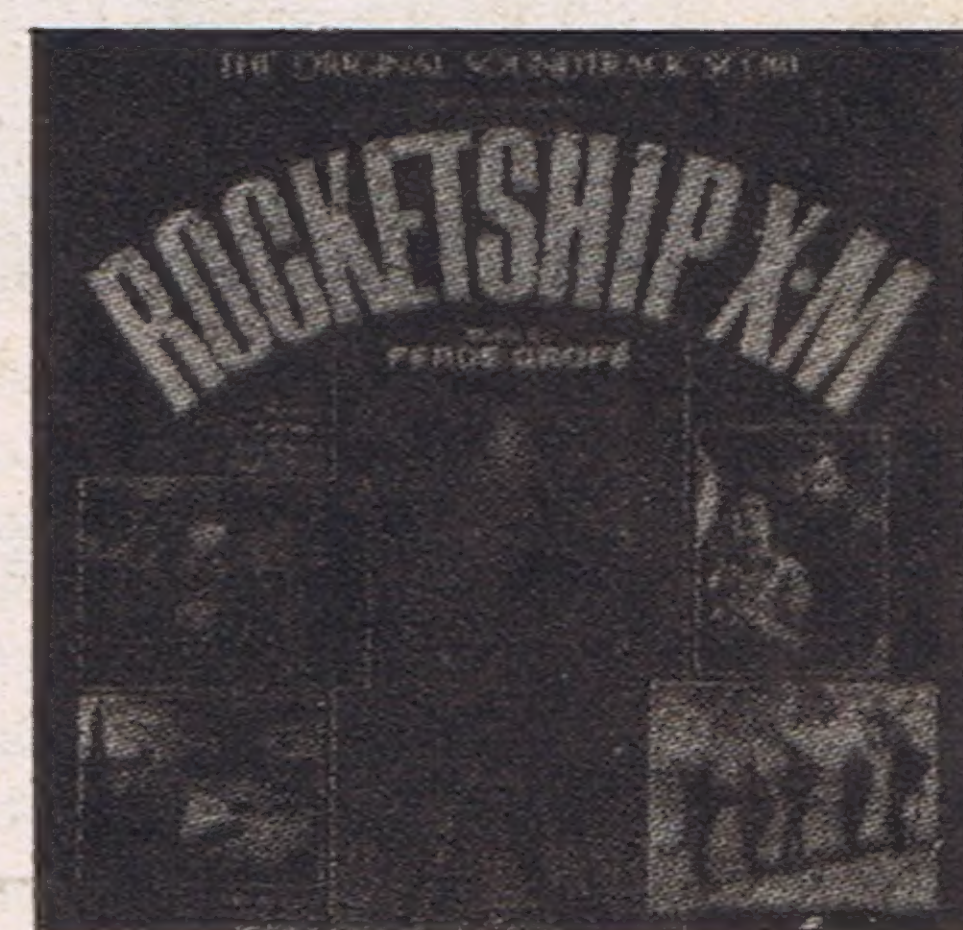
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Composer Ferde Grofe is best known for his "Grand Canyon Suite" and other classics. The theremin, a wailing electronic instrument used in Hitchcock's "Spellbound," is heard in the Mars sequences.

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NEW "SPACE" MOVIE PLANNED

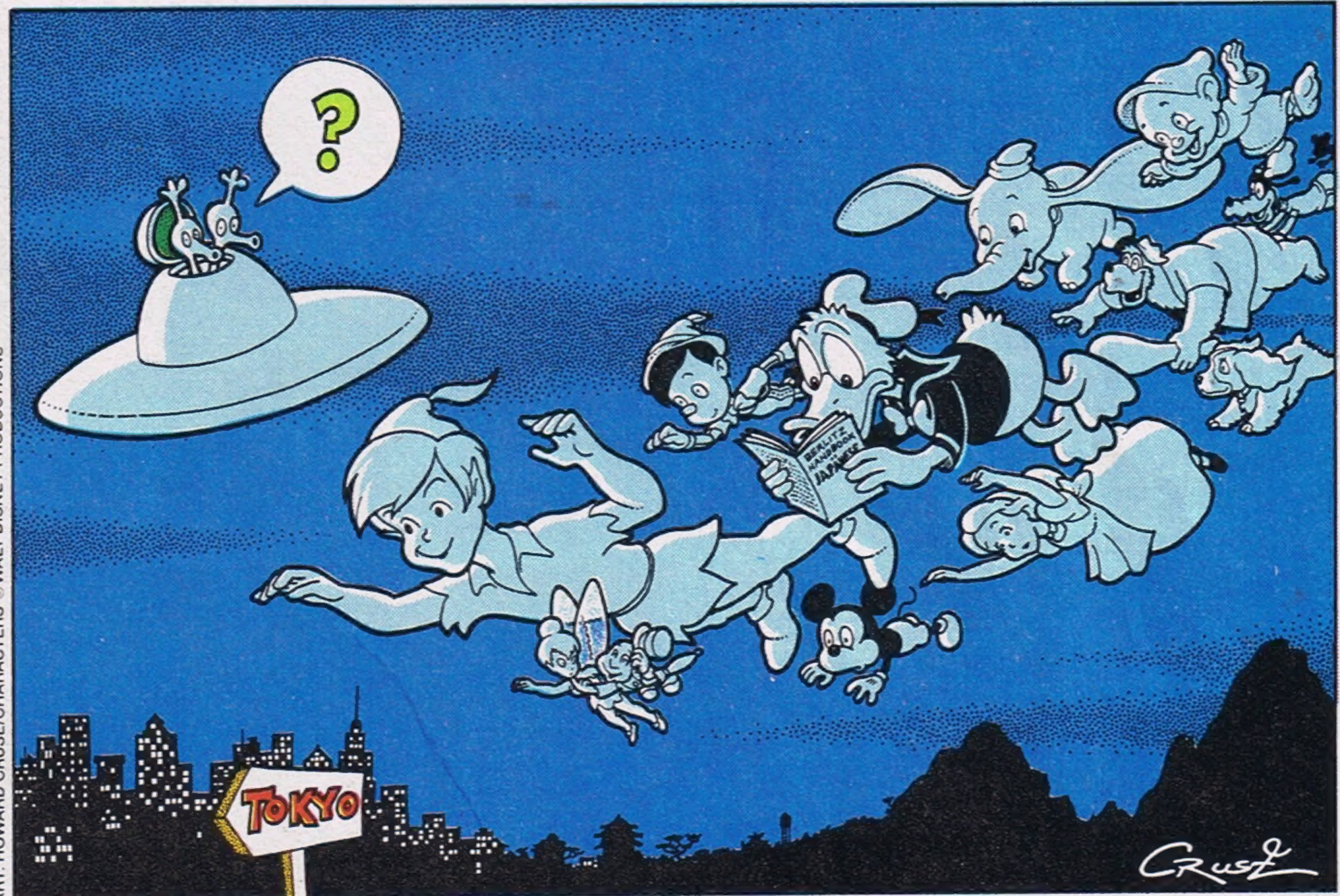


PHOTO: © 1975 ITC ENTERTAINMENT
The homeworld of the alien race about to threaten Moonbase Alpha.

ITC Entertainment has announced that two more episodes of their *Space: 1999* television series will be edited together into a feature film for European theatrical and American television release. In STARLOG #20, the first film, *Destination Moonbase Alpha*, was announced. It was compiled from the two-part second-season episode, "The Bringers of Wonder." This time, ITC is taking two first-season episodes, "Breakaway" and "War Games," and editing them together into a 100-minute feature which will retain all the footage from the 52-minute episodes that were cut by many local television stations for additional commercial time.

As yet, there has been no title selected for the new feature, nor a release date. Both the new film and *Destination Moonbase Alpha* are currently being considered for a package of science-fiction films under proposal at ITC-New York. However, once the films are released to American television, ITC says that all four television episodes will be removed from the series package and no longer aired. ☆

MICKEY MOUSE GOES TO TOKYO



ART: HOWARD CRUSE/CHARACTERS © WALT DISNEY PRODUCTIONS

A 600-acre landfill peninsula on Tokyo Bay will be the site of the next Walt Disney Productions theme park, scheduled to open in spring of 1983. Some specific plans for the park, currently named "Tokyo Disneyland," were announced shortly after final agreements on the joint development of the project were signed by Card Walker of the Disney organization and Masatomo Takahashi, president of the Oriental Land Co. of Tokyo.

Under the terms of the agreement, Disney Productions will be responsible for the design

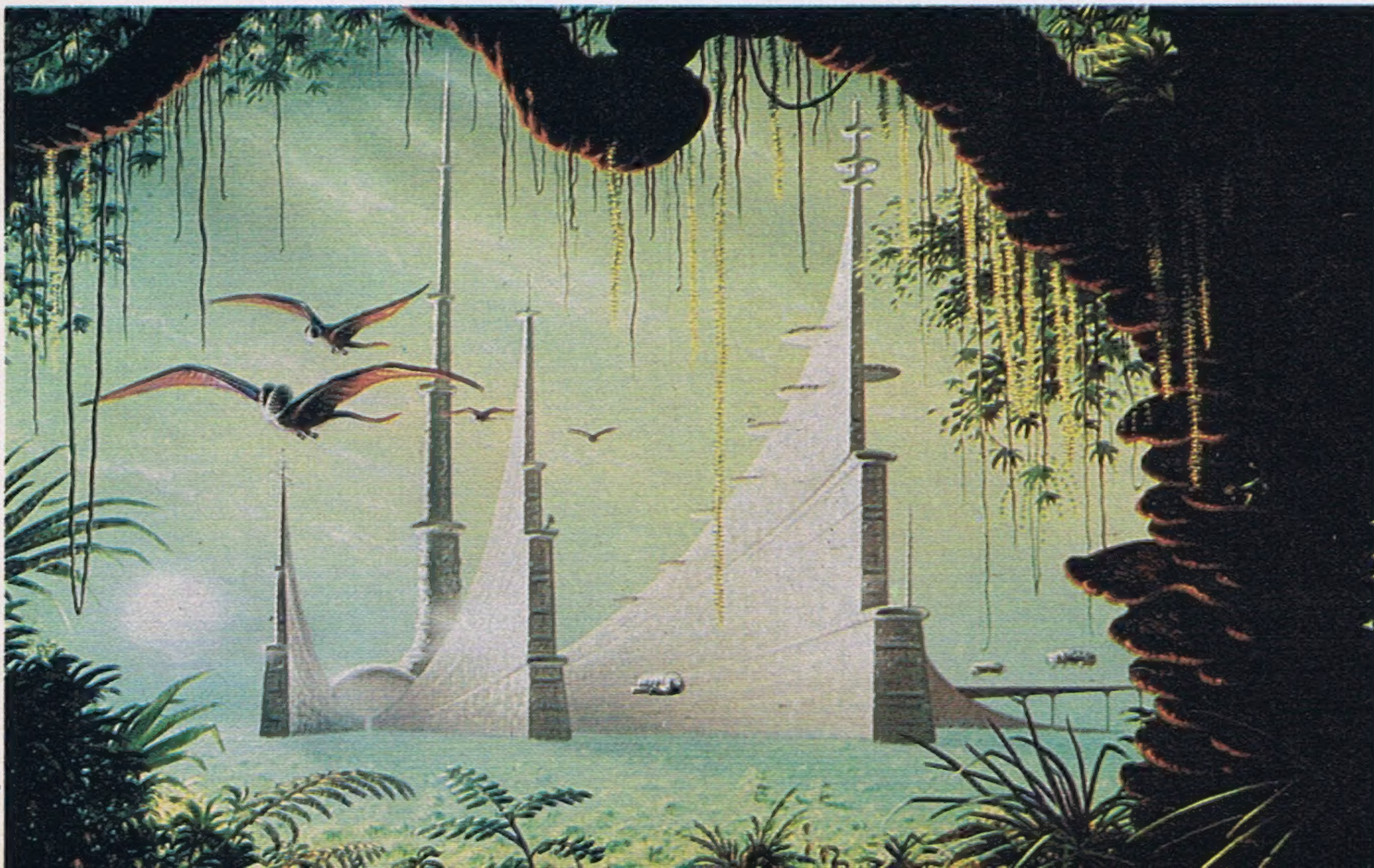
and master planning of the park, and will provide guidance on construction and operational aspects of the project.

Takahashi stated that "it is not our intention to make a 'carbon copy' of Disney's existing theme parks, but to build a new unique entertainment experience, introducing new technology and creativity that will be enjoyed by the people of Japan and the world."

The park will, of course, draw upon the Disney organization's extensive experience in playing host to an estimated 260 million visitors at Disneyland and Disneyworld. ☆

PLANNING A VACATION?

Over the past year, STARLOG columnist Jonathan Eberhart has been taking readers on tours of some of our solar system's most exotic spots—from the tenth planet to the valleys of Mars—via Interplanetary Excursions, Inc. Starting in the spring of 1980, SF fans will have the whole Milky Way from which to choose. SF author Bob Shaw and super space artist David Hardy are collaborating on a new illustrated volume called *Cooks' Galactic Tours*, to be published by Sackett Publishing. Pictured here is a vacation spot that is far off the beaten spaceways: the "Stratus Hotel," located on a discreetly unnamed planet. ☆



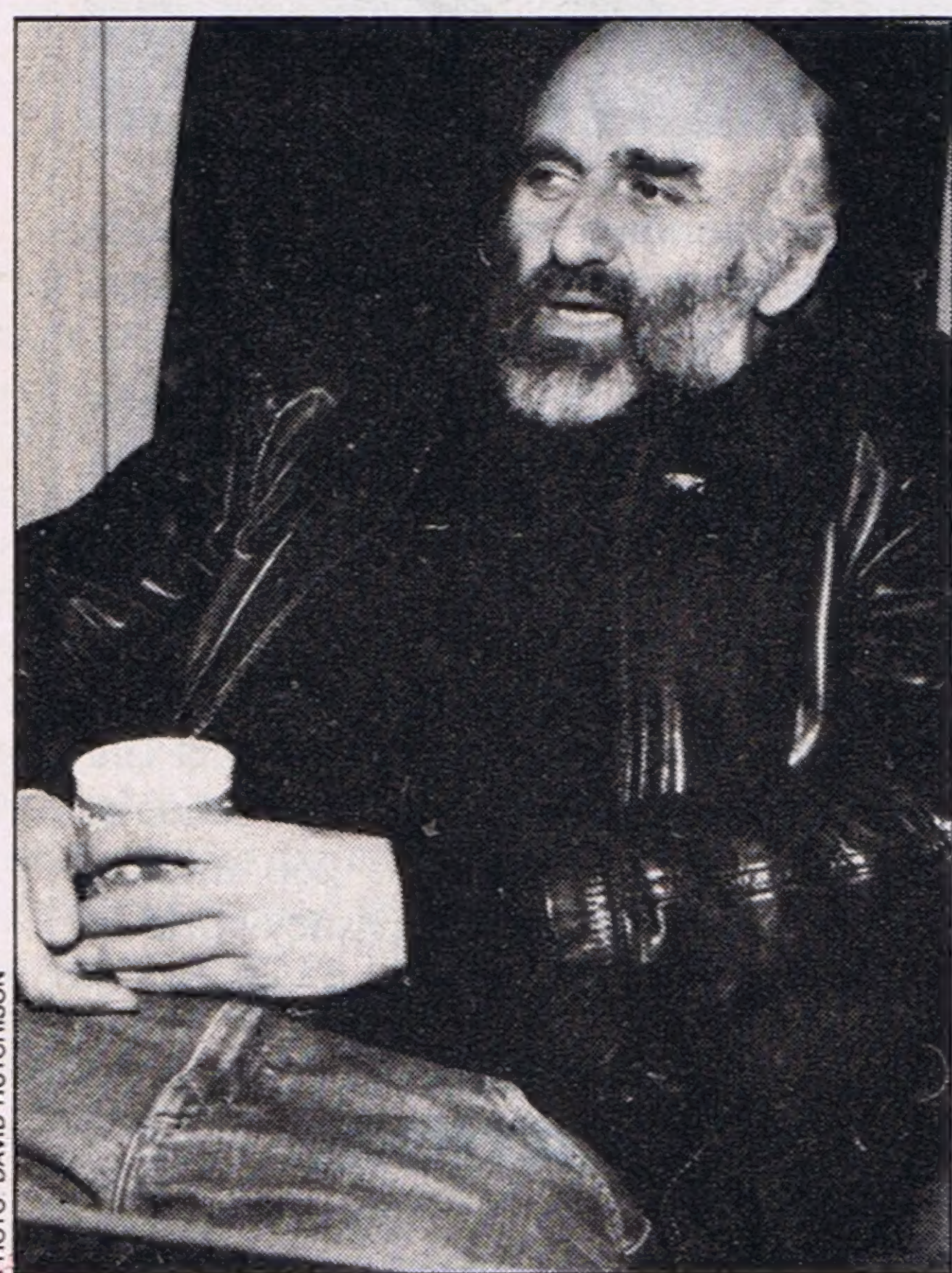
ART: DAVID HARDY FROM COOK'S GALACTIC TOURS, SACKETT PUBLISHING

JOHN BARRY, 1936-1979

On May 31, John Barry was taken suddenly ill while working at Elstree Studios as second unit director on *The Empire Strikes Back*. A few hours later, he died at a London hospital. His passing, at the age of 43, is a loss to be felt by the film industry, the science-fiction community and millions of moviegoers worldwide.

After receiving his architectural degree, Barry's first job in film design was as a draftsman for 20th Century-Fox, working with the main production unit of *Cleopatra*. His first solo credit as production designer was for the film adaptation of the Evelyn Waugh novel *Decline and Fall of a Bird Watcher*, which brought his work to the attention of director Stanley Kubrick. Kubrick selected Barry as designer for *Napoleon*, but the project was scrapped in the preproduction stage. Shortly after, Kubrick again called upon Barry to supervise the design of *A Clockwork Orange*.

Clockwork was the first of a string of motion pictures that made Barry the best-known of all production designers, thanks largely to his skill in matching design elements to the



Barry, during a recent STARLOG interview.

content of the SF and fantasy films that he helped to create—*Phase IV*, *The Little Prince*, *Star Wars* and *Superman*.

One of Barry's most recent projects, *Saturn 3*, was based on Barry's original story and was originally to be directed by Barry as well. Creative differences with the film's producers ended in his withdrawal from the project. Barry had only recently rejoined Lucasfilms to work on the *Star Wars* sequel. At press time, Barry's replacement had not yet been selected. ☆



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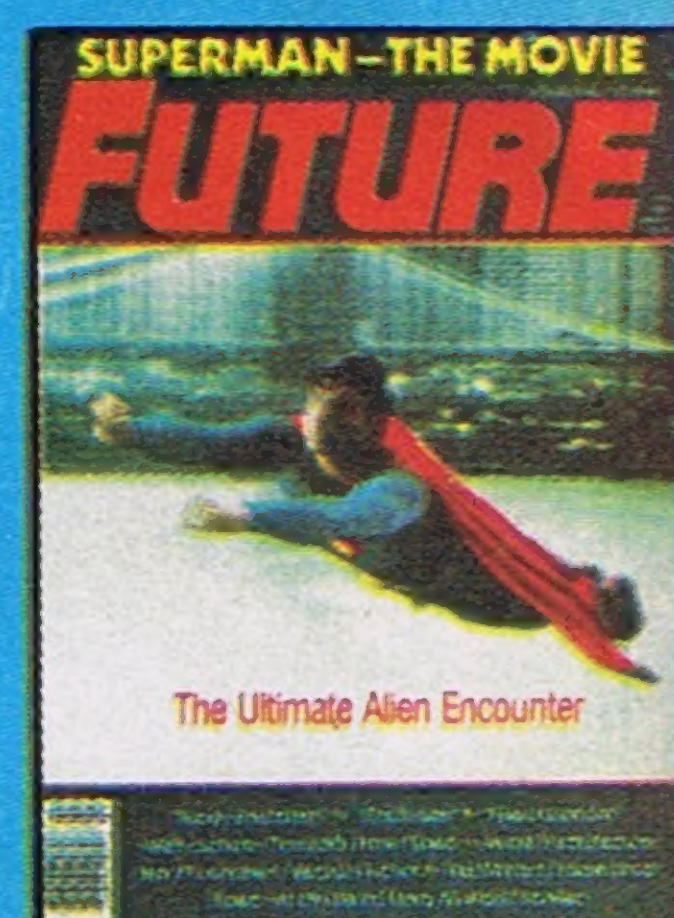
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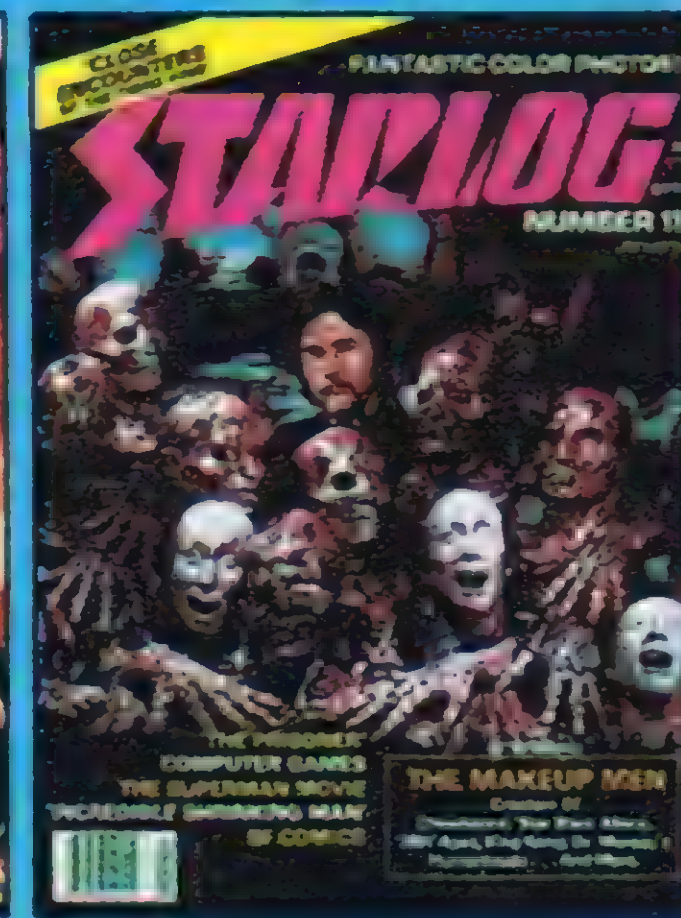
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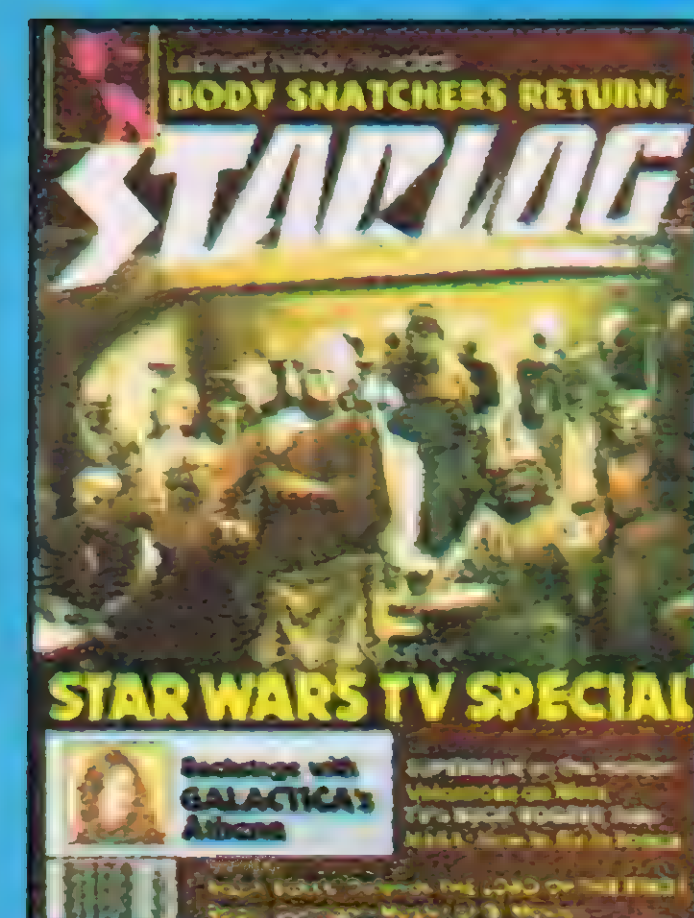
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Interview: Mark Hamill. Lost in Space Episode Guide. History of SF Model Kits.



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Interview: Lorne Greene. Preview: SF Films of 1979.



No. 23—

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No. 24— Special Issue

STARLOG's 3rd Anniversary. Interviews: Shatner & Nimoy.

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ALIENATED ACTRESS



PHOTOS: COURTESY PAULA CRIST

Stuntwoman, actress and professional alien Paula Crist certainly gets around. She appeared in *Battle for the Planet of the Apes* as a corralled human and as an ape extra, as an alien "skrill" in *Wonder Woman's* "Return of Andros" two-parter, as an Earthling throwback in *The Primal Man* and as a citizen of the future in *Logan's Run*. More recently she has served as the lead Ovian in *Battlestar Galactica* (the TV premiere and the film) and will be seen later this year as a female alien in *Star Trek—The Motion Picture*.

Crist takes all the acting and stunt work

At left, Crist in her guise as a *Galactica* Ovion; center, as a native of the *Planet of the Apes*; and, above, the real Crist.

she can get, though her special favorite is SF—the *Star Trek* role was given to her as the result of a screen test in a costume of Crist's own design.

For information on personal appearances at SF conventions and other fantasy-flavored events, Crist can be contacted through Bjo Trimble's adzine *Megamart* at P.O. Box 1248, Inglewood, CA 90308. ☆

SF PULPS ON MICROFILM

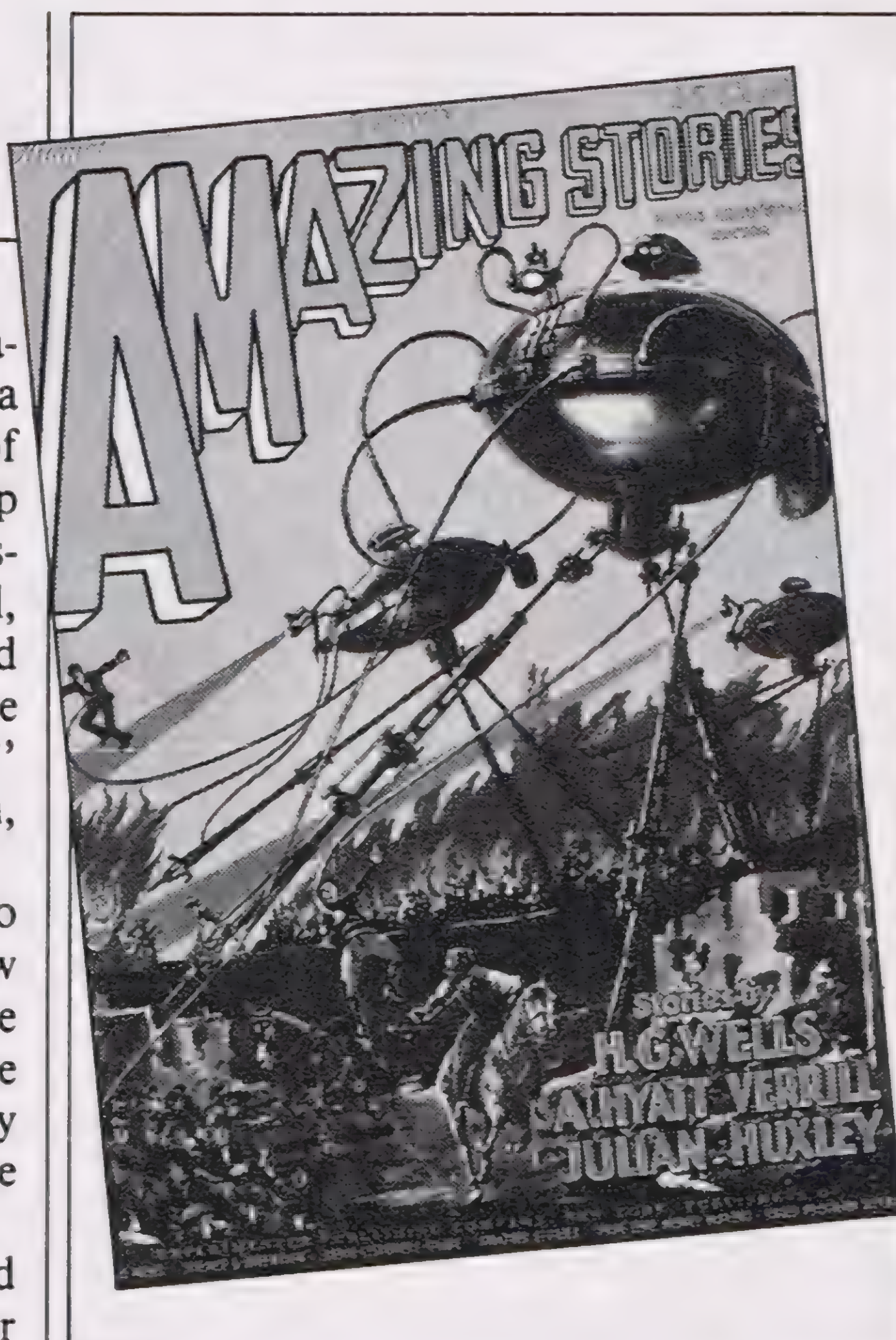
As most SF fans know, the pulp magazines of the 30s and 40s provided a cradle for the then-newborn talents of modern science fiction. Under the leadership of such pioneering editors as Hugo Gernsback, John Campbell and Fredrick Pohl, magazines like *Amazing Science Fiction* and *Planet Stories* introduced the world to the talents of such early SF stars as E.E. "Doc" Smith, Stanley Weinbaum, Bradbury, Blish, Asimov and scores more.

If an enthusiastic fan were to decide to make a study of the pulps, he'd find few copies of these early publications still on the collectors' market, and still fewer in readable condition. And, unless he were particularly affluent, he'd find most dealers' prices to be far out of range of any reasonable budget.

An answer to this problem is being offered by Greenwood Press of Connecticut. Under the supervision of Thomas D. Clareson, professor of English at the College of Wooster in Ohio, the firm is now offering a complete collection of the most influential of the pulp magazines — on microfilm.

The collection includes the complete-to-date runs of 16 of the most influential titles in the field, as well as the complete run of Professor Clareson's critical journal, *Extrapolation*.

Though Greenwood Press's microfilm SF library may answer the problems of scarcity



Frank R. Paul's rendition of H. G. Wells' Martian war machines.

and condition of the original pulps, the price is still prohibitive for most fans—the full collection costs a total of \$5,925, not to mention the expense of the equipment required to view the microfilm. Pulp fans without the six grand to spare are advised to inform their local school and public libraries of the availability of this treasure-trove of golden age SF. ☆

NO GOLDBRICK HE

Since TV's *Project: UFO* closed shop, Brick Price's Movie Miniatures (featured in STARLOG #20) has been kept busy with a steady stream of projects. Most recently, the Ray Bradbury-scripted Apollo 11 anniversary special on ABC-TV this past July 20 made use of Price's hand-picked team. Other BPMM projects include work on Carl Sagan's *Cosmos* series and the renewed production of *Incredible Shrinking Woman* with Lily Tomlin. Price reports that interest has been growing in his 3-D film project, about which he can say very little at this time except that the working title is *Starliner* and that he will keep STARLOG readers posted. ☆



Price (at far left) and the BPMM crew.

PHOTO: COURTESY BRICK PRICE

HUGO NOMINEES ANNOUNCED

As you read this, the ballots have already been gathered and are now being counted, but the identities of 1978's Hugo Award winners will remain secret until Sunday, August 26. All winners will be announced that date at SeaCon, the 37th World Science Fiction Convention.

The nominees in the major categories include:

Novel

Blind Voices by Tom Reamy (Berkley/Putnam)

Dreamsnake by Vonda McIntyre (Houghton Mifflin)

The Faded Sun: Kesrith by C.J. Cherryh (DAW Books)

Up The Walls of the World by James Tiptree Jr. (Berkley/Putnam)

The White Dragon by Anne McCaffrey (Del Rey Books)

Novella

Enemies of the System by Brian Aldiss (Fantasy & Science Fiction, June)

Fireship by Joan D. Vinge (Analog, Dec.)

The Persistence of Vision by John Varley (F & SF, March)

Seven American Nights by Gene Wolfe (Orbit 20, edited by Damon Knight, Harper & Row)

The Watched by Christopher Priest (F & SF, April)

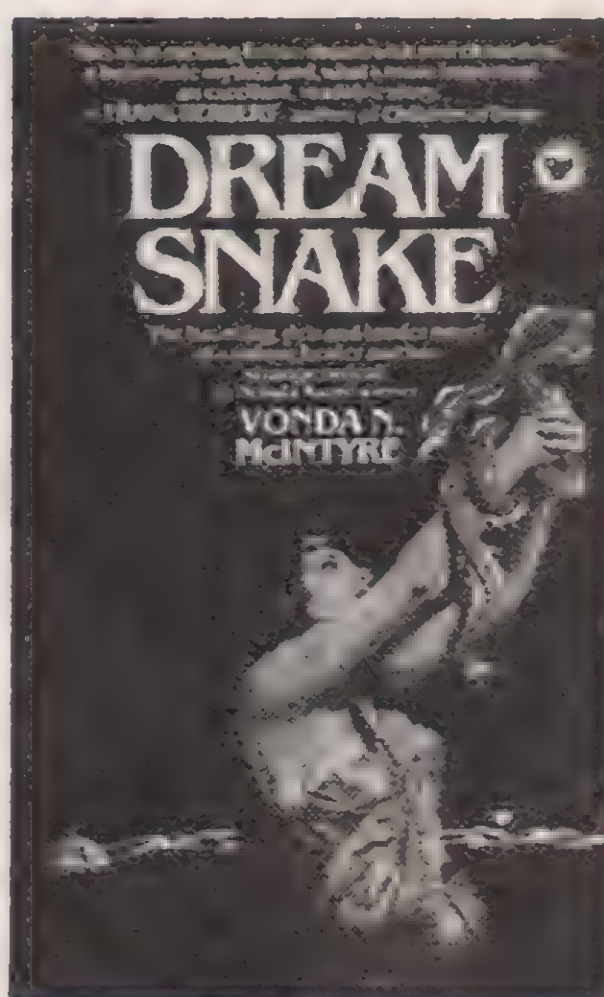
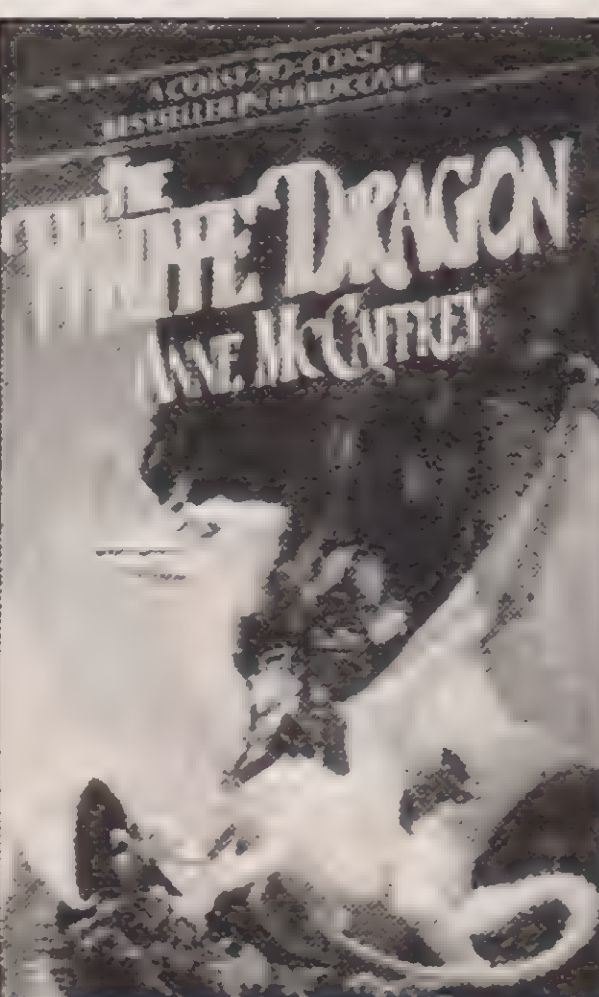
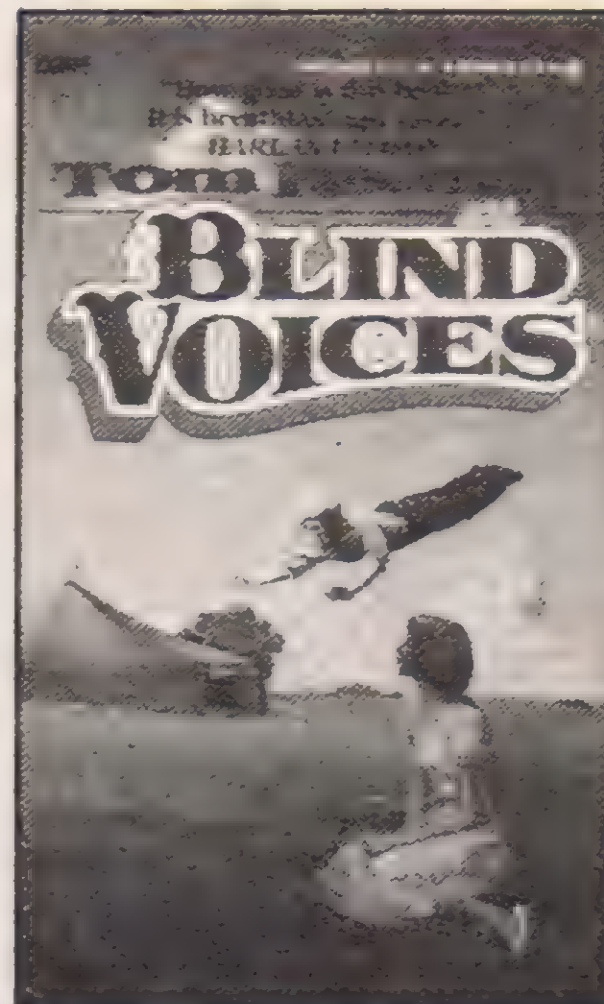
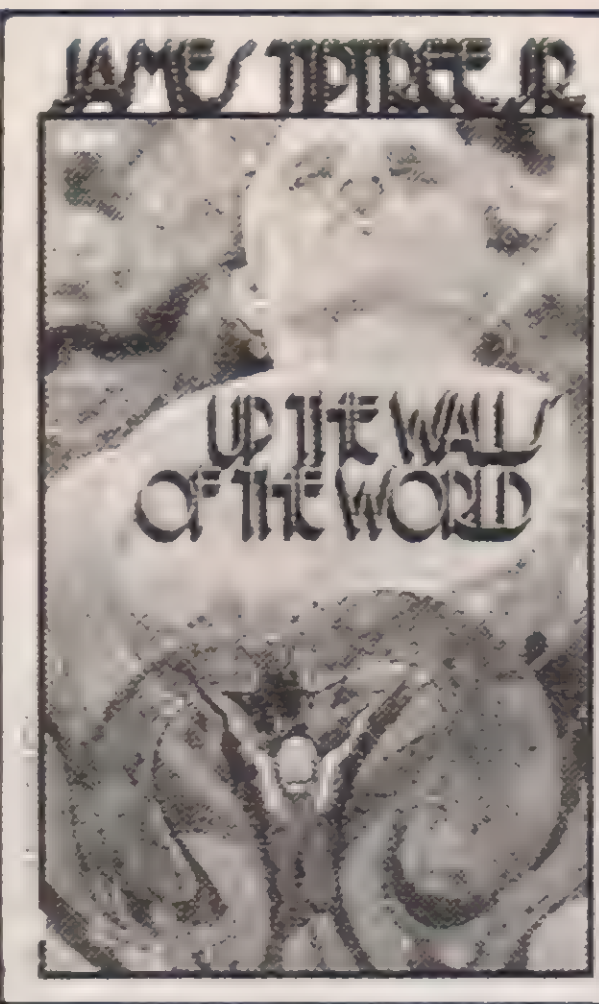
Novelette

The Barbie Murders by John Varley (Isaac Asimov's Science Fiction Magazine, Jan./Feb.)

The Devil You Don't Know by Dean Ing (Analog, Jan.)

Hunter's Moon by Poul Anderson (Analog, Nov.)

The Man Who Had No Idea by Thomas M.



Disch (F & SF, Oct.)

Mikhal's Songbird by Orson Scott Card (Analog, May)

Short Story

"Cassandra" by C.J. Cherryh (F & SF, Oct.)

"Count the Clock that Tells the Time" by Harlan Ellison (Omni, Dec.)

"Stone" by Edward Bryant (F & SF, Feb.)

"The Very Slow Time Machine" by Ian Watson (Anticipations, edited by Christopher Priest, Scribner's)

"View from a Height" by Joan D. Vinge (Analog, Sept.)

Professional Artist

Vincent Di Fate

David Hardy

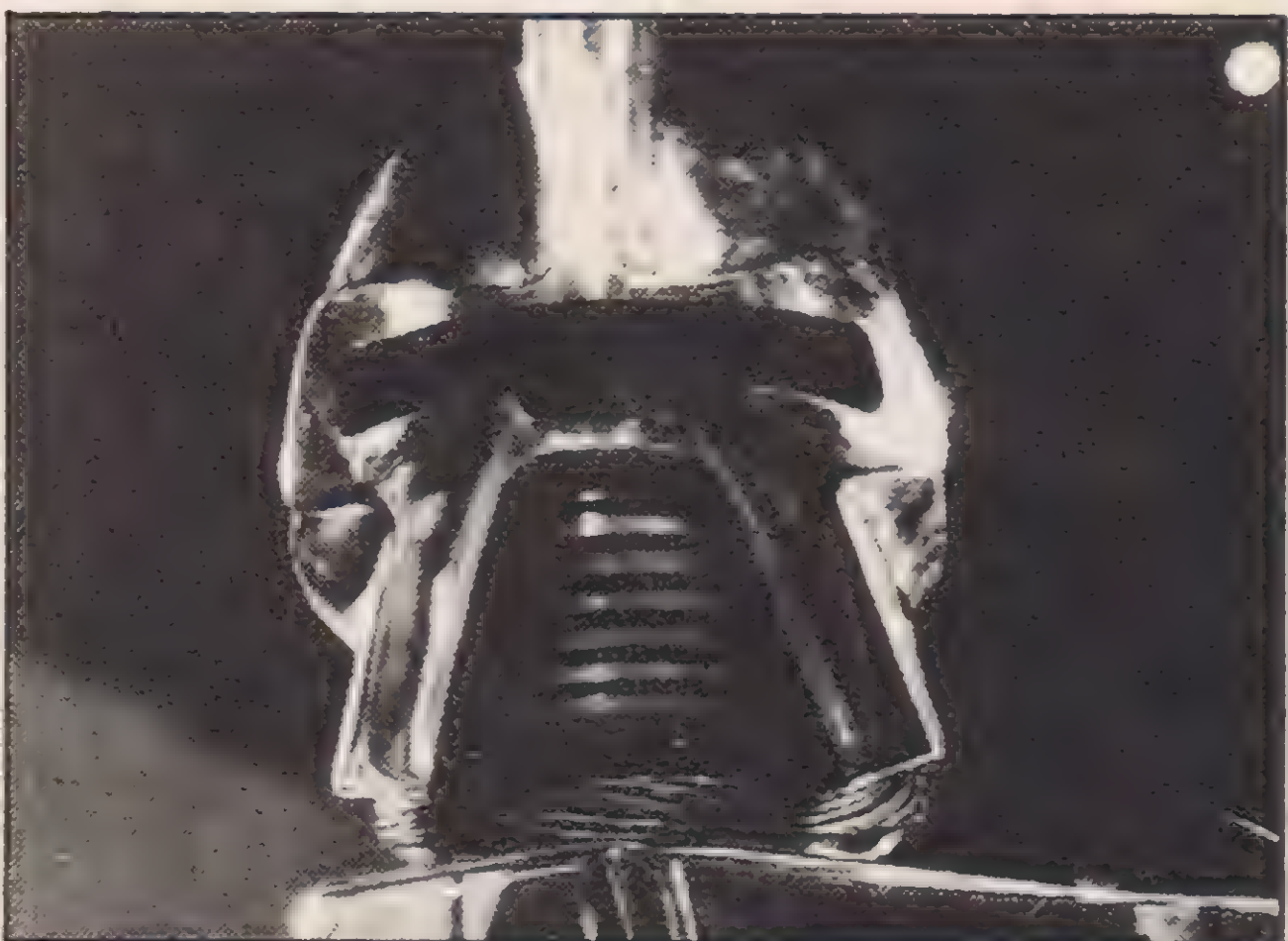
Stephan Fabian

Michael Whelan

Boris Vallejo

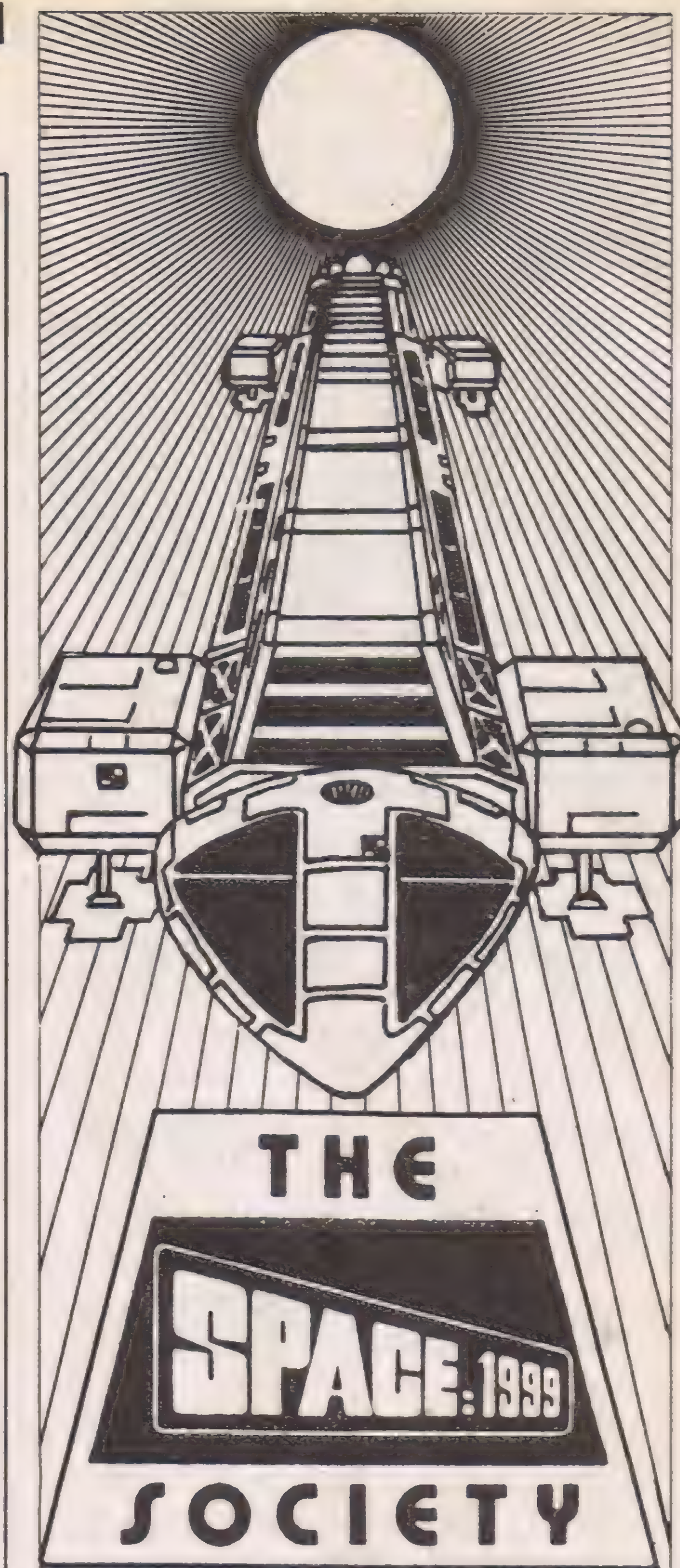


CYLONS FOR THE TOURISTS



The Universal Studios tour added a new attraction on June 9, which will run through this summer and fall. As tourists (20,000 per day) ride on trams through the

moviemaking facilities at the studio, they are captured by a renegade band of Cylons—leftovers from *Battlestar Galactica*—and herded aboard a huge section of a base star, where the Imperious Leader threatens them (and the entire world) with annihilation. In the nick of time, the touring entourage is saved from the tin predators by the show's only human, a Colonial Warrior, who slays the ravenous robots in a cataclysmic laser battle and hurries the hapless victims back into their waiting trams. The show is a real quickie—lasting only about three minutes—and the action is timed to the split-second. The stagehands have only about three minutes between shows to put the Cylons back together and set up for the next tram-load.



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Breakaway now to The SPACE: 1999 Society! The Convention is November 23-25, with invited guests Martin Landau, Barry Morse, Jonathan Harris and more! Con membership tickets are \$15.00, full memberships \$3.50, or BOTH for only \$17.00. Fill out the coupon below and FLY LIKE AN EAGLE!

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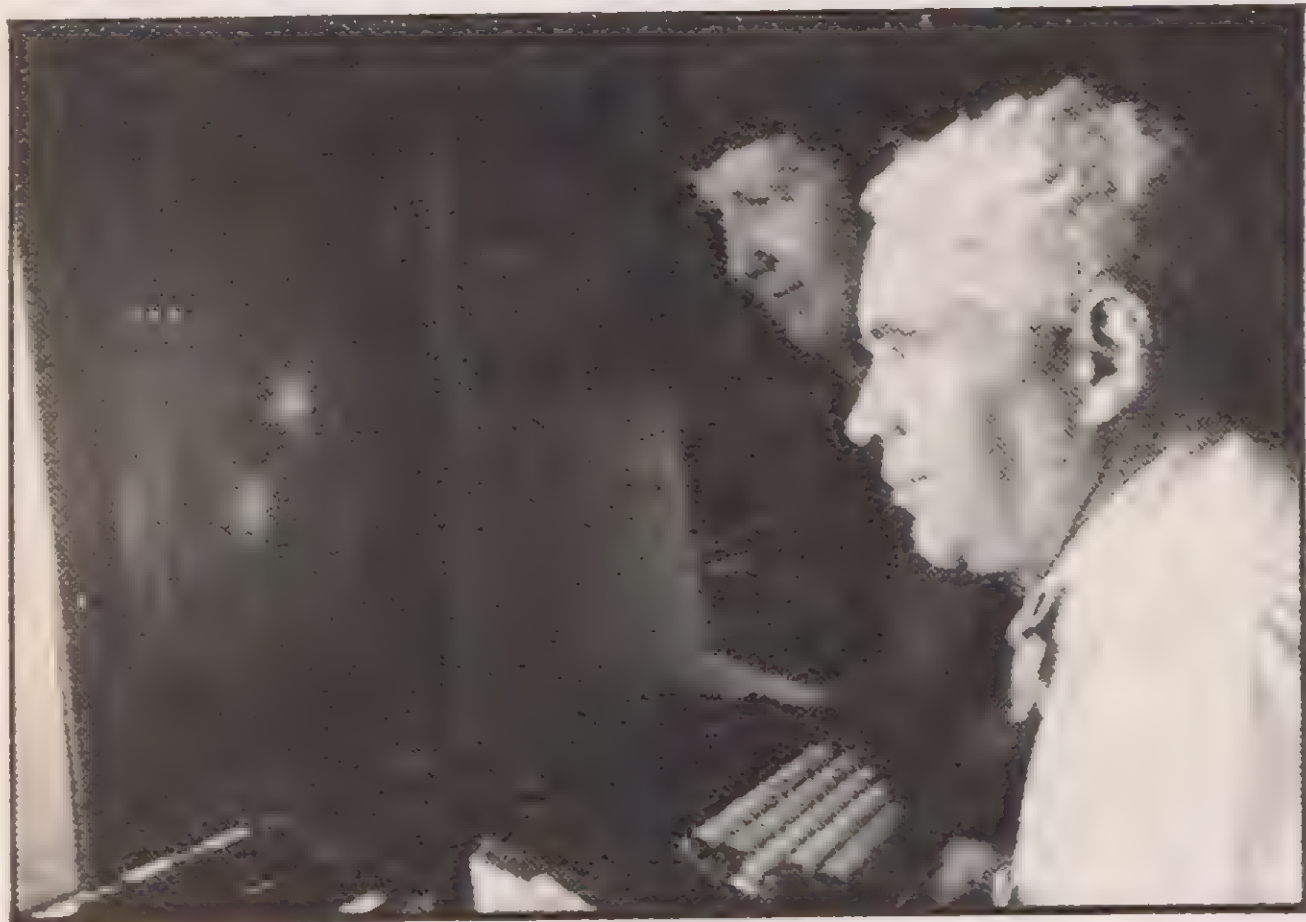


PHOTO: COURTESY NASA

Miller (in foreground) and Smith.

Mountain View, Calif.—A scientific team at NASA's Ames Research Center has instructed the Ames ILLIAC IV computer—the world's most powerful—to create a “mini-universe” to serve as an aid in studying cosmic events.

The team, led by astronomer Dr. Richard Miller and astrophysicist Dr. Bruce Smith, has programmed the computer to create swirling systems of up to 120,000 computer points. Each point represents the mass of about one million times that of our Sun, to give the galaxies a realistic total mass. A computer program developed over the last few years by Miller and Smith compresses millions of years into a few hours and a hundred thousand light-years to the width of a video screen. As the “stars” travel their courses, they react to the gravity fields of their neighbors and the scientists can order the computer to “rotate space” so that simulated events can be viewed from every angle. For Ames researchers, the program provides an astronomical laboratory, a means to test astronomical theory and conduct experiments.

Early simulations have already revealed some surprises. Collisions of galaxies seem to be far more violent than anticipated, and spiral galaxies have been shown to adapt the form of a prolate (oblong) ellipse, rather than the oblate, or disc, shape that conventional astrophysics would indicate. ☆

SCORPIO PREPARING “ASSASSINS IN TIME”

Called an epic science-fiction suspense chase, *Assassins in Time* is at last off the drawing boards. The multi-million-dollar film is to be made by independent producers at Scorpio Productions from an original script by Douglas Crepeau, who will retain overall control as executive coproducer. Dan O'Bannon—director of the cult classic *Dark Star* and screenwriter for the spectacular new *Alien*—has been signed to direct. Special effects will be handled by young animation and SFX wizard Mike Jittlov, and PR and mar-

keting will be in the hands of Charles Lippincott—who did the same for *Star Wars* and *Alien*.

Stars enlisted so far are Calvin Lockhart (*Melinda, Uptown Saturday Night*) and Azizi Johari (*Dreamer, Rocky II*). Crepeau's article in STARLOG #23, “Blacks in SF Film,” was in part a spin-off from research done for *Assassins*—which envisions a global racial conflict, in which a black physicist endeavors to save the world by pursuing a black terrorist and a nuclear scientist through the past, present and future. The story involves the invention of time travel and the theft of the principle and the hardware by terrorists bent on altering history through an assassination plot

FROM THE UFO UNDERGROUND

It was a dark and stormy night. A cigar-shaped flying saucer crashed through Judge J. S. Proctor's window in Aurora, Texas, according to reporter S. E. Hayden's newspaper story. Hayden describes the incident that allegedly dismembered the craft's alien passenger as well as destroying the judge's window, watering trough and flower garden.

“However,” Hayden reports, “enough remains were picked up to determine that it was not an inhabitant of this world. The men of the community gathered it up, and it was given a Christian burial in the Aurora cemetery.”

The year was 1897, but to UFO watchers, the nearly 100-year-old encounter remains hot news. To this quiet farming and ranching community of 213 residents, though, it's a century-old headache that refuses to go away.

While the spaceman's supposed grave site has become a shrine for UFO enthusiasts, the Aurora cemetery association feels differently. Many nights, they complain, they've camped out in the graveyard to keep curious body snatchers away. Association members all agree that the whole episode is a hoax,

unanimously contending that no flying saucer or little spaceman ever existed in Aurora.

Then there are the believers, one in Oklahoma City who claims to have proof of the story, and others who cite the nationwide UFO craze in 1897 and insist that the body be exhumed (which may be difficult since the grave marker was stolen several years ago, leaving some doubt as to where exactly the purported grave is).

“We exhume bodies on much less cogent legal and scientific grounds than this,” counters Ray Standord, director of Project Starlight International in Austin. “If it's not a human body, then we have the first remains of an extraterrestrial being. If it is, then we can once and for all say it's a bunch of baloney.”

The doubts are bound to persist for at least another 100 years. Even if they do dig up the grave, there's not going to be much of anything, extraterrestrial or otherwise. And as for the two living locals who were children in 1897, their testimony may be hard to come by; one is all but deaf and the other is hospitalized with a heart condition. ☆



PHOTO: © 1968 20TH CENTURY-FOX

This recently unearthed creature traveled *Five Million Miles to Earth*.

of staggering proportions—involving the deaths of JFK, Martin Luther King Jr. and others, and dignitaries of even our distant future. In one scene, Washington, D.C., is destroyed in a nuclear attack. Another scene takes place in an embryo factory of the future, at a time when human DNA molecules have broken down due to repeated cloning.

“The story,” says Crepeau, “owes a lot to Poul Anderson's *Corridors of Time*, stories by Heinlein, Mack Reynolds and his social criticisms, and probably a bit to Keith Laumer... everyone, really, who ever wrote about time travel.” Whatever the sources, “epic” seems to describe the result. ☆

AIP'S HAPPY 25th



Christopher Jones, center, and Richard Pryor at far right in *Wild in the Streets* (1968).

With a full quarter-century of film history behind it, American International Pictures is currently being honored at New York's Museum of Modern Art with a retrospective of 38 of its best-known films, selected from the AIP catalog of more than 500 features. In a way, the program marks the end of an era for the young company. In their twenty-fifth year, AIP has joined the ranks of the major studios with two big-budget productions, *The Amityville Horror* and *Meteor*. It has been estimated that the budget of these two pictures alone exceeds the full operating expenses of AIP through its first 15 years of existence.

In its 25 years of meeting—and creating—new trends in crowd-pleasing, low-budget pictures, the studio has launched or helped to develop scores of talented young filmmakers, from Roger Corman to Francis Ford Coppola, while its contributions to science-fiction film have ranged from the outrageous *Invasion of the Saucer Men* to grittily realistic *Panic in the Year Zero*. ☆



X—*The Man with the X-Ray Eyes* (1963).



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Margot Kidder in *Sisters* (1973).



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ALL THE NEWS THAT FITS, WE PRINT

Time-Life Television, after a taste of success in the SF field with their syndication of the *Dr. Who* series, is entering SF production. They are currently developing the pilot for a series to be titled *Space Shot*, for CBS-TV... More Italian space opera is on its way. Look out for *Two in the Stars*, now being filmed in the Canary Islands by Franco Caruso with an international cast, including Fred Williamson, Bo Svenson and Arthur Kennedy... At the end of the television season, *Battlestar Galactica's* average rating from premiere to final telecast showed it to be the 17th most popular ABC series, and 24th in rank of all network series. Of all canceled series, it was the highest rated... Don Coscarelli, director, writer and cinematographer of *Phantasm*, hopes to gain major studio backing for his next project, a sword-and-sorcery extravaganza set in prehistoric times... Frank Herbert has completed the first draft of the screenplay for Dino de Laurentiis' production of *Dune*. Herbert will reportedly be receiving \$1 million plus a percentage of the profits for his services... Terry Brooks' *Sword of Shannara* had been optioned for filming by a new production company called Filme Magicke, Incorporated... A Canadian production company has begun work on *Gandahar versus the*



Trumbull—a curious contract reported.

Metal Warriors, a story of war between good and evil on an alien planet. The animated feature is budgeted in excess of \$3 million and is planned for completion in late 1980... EMI Films recently announced plans to film *Paul Bunyan*, the story of the legendary logger and his blue ox, Babe. Previously animated by Disney, this Bunyan will be live-action, with special effects designed by John Dykstra... Though Paramount continues denials of any possible delay in the release of *Star Trek—The Motion Picture*, sources close to the production report an interesting contractual arrangement between Douglas Trumbull and the studio. Allegedly, Trumbull guarantees adequate effects work if the film is released in December, better work if the film opens in January, and the best possible SFX by February of 1980. ☆

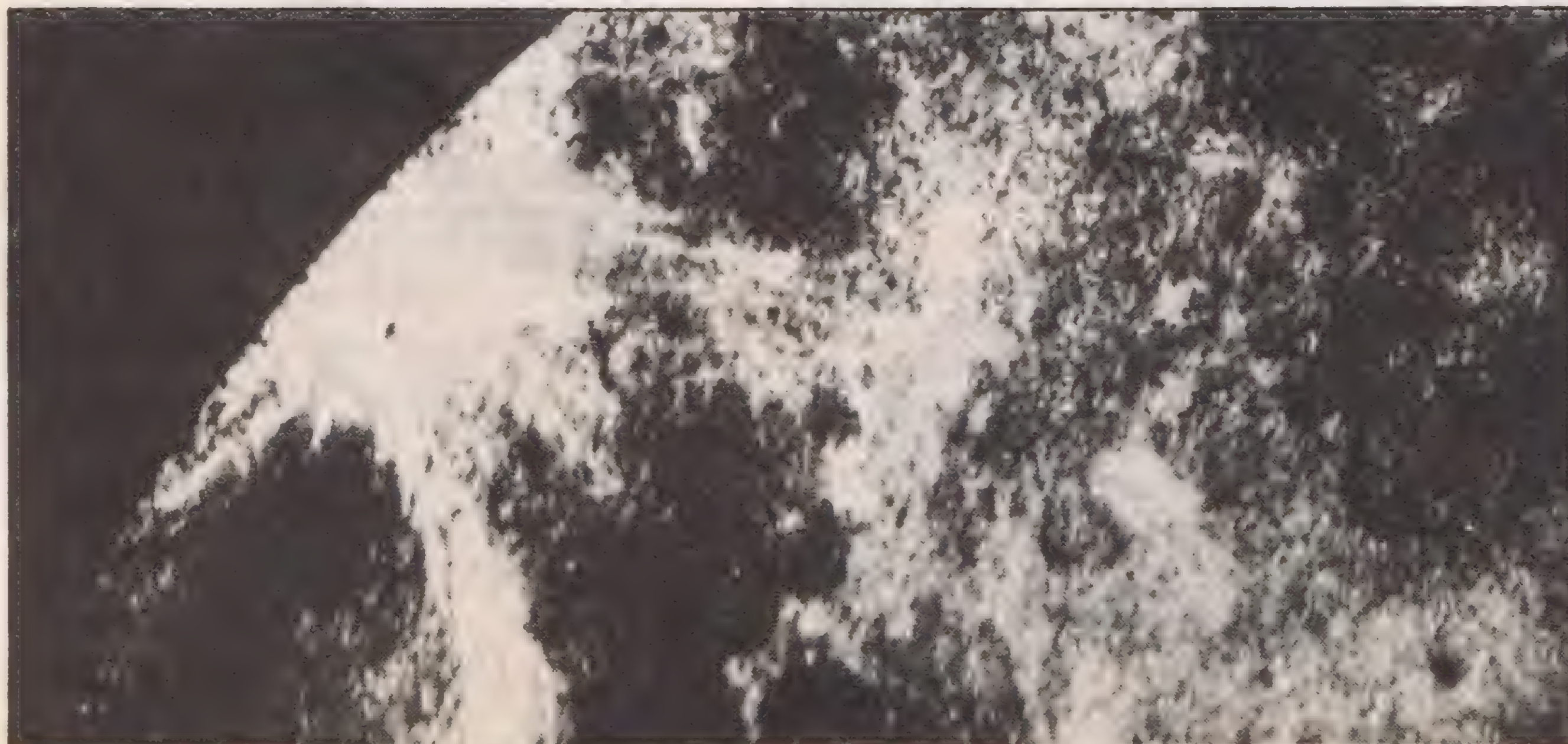
VENUS IN VIEW

New high-resolution, ground-based pictures of a very large area of the planet Venus are providing the most comprehensive view ever seen of the mysterious planet's surface. The pictures reveal a wide variety of terrains, some similar to those of Earth, and some resembling those on the Moon.

The radar observation program is being carried out by the staff of Arecibo Observatory in Puerto Rico. The observatory is

part of the national Astronomy and Ionosphere Center, operated by Cornell University under contract to the National Science Foundation, with additional support from NASA for the radar program.

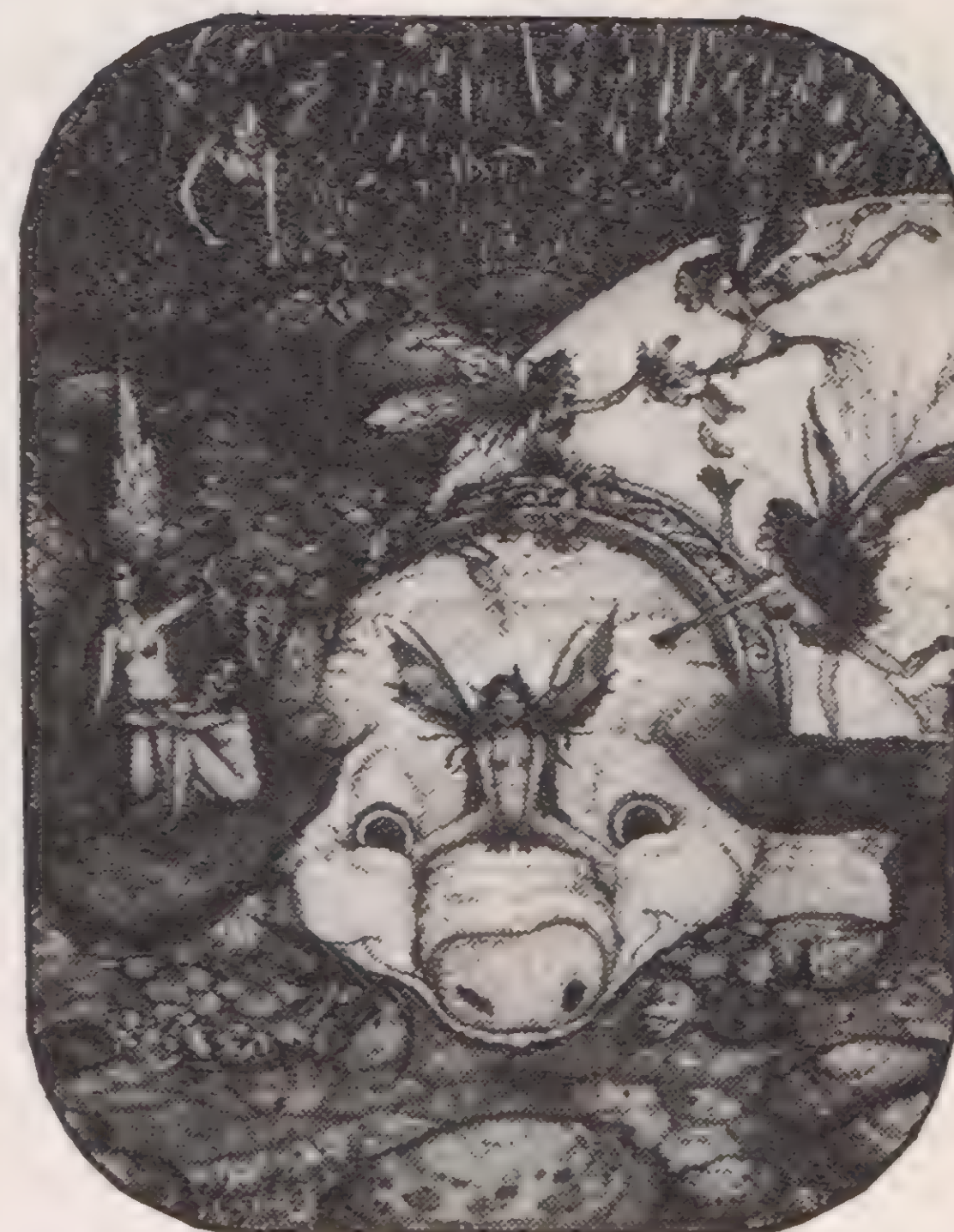
The observations cover a 50-million square-mile area, including several large craters up to 200 miles in diameter. Since this is the first large-scale look at Venus' surface, which is hidden from optical telescopes by the density of its atmosphere, scientists are now developing their first theories on the geological evolution of one of our nearest neighbors. ☆



The surface of Venus. The bright spot at left seems likely to be of volcanic origin.

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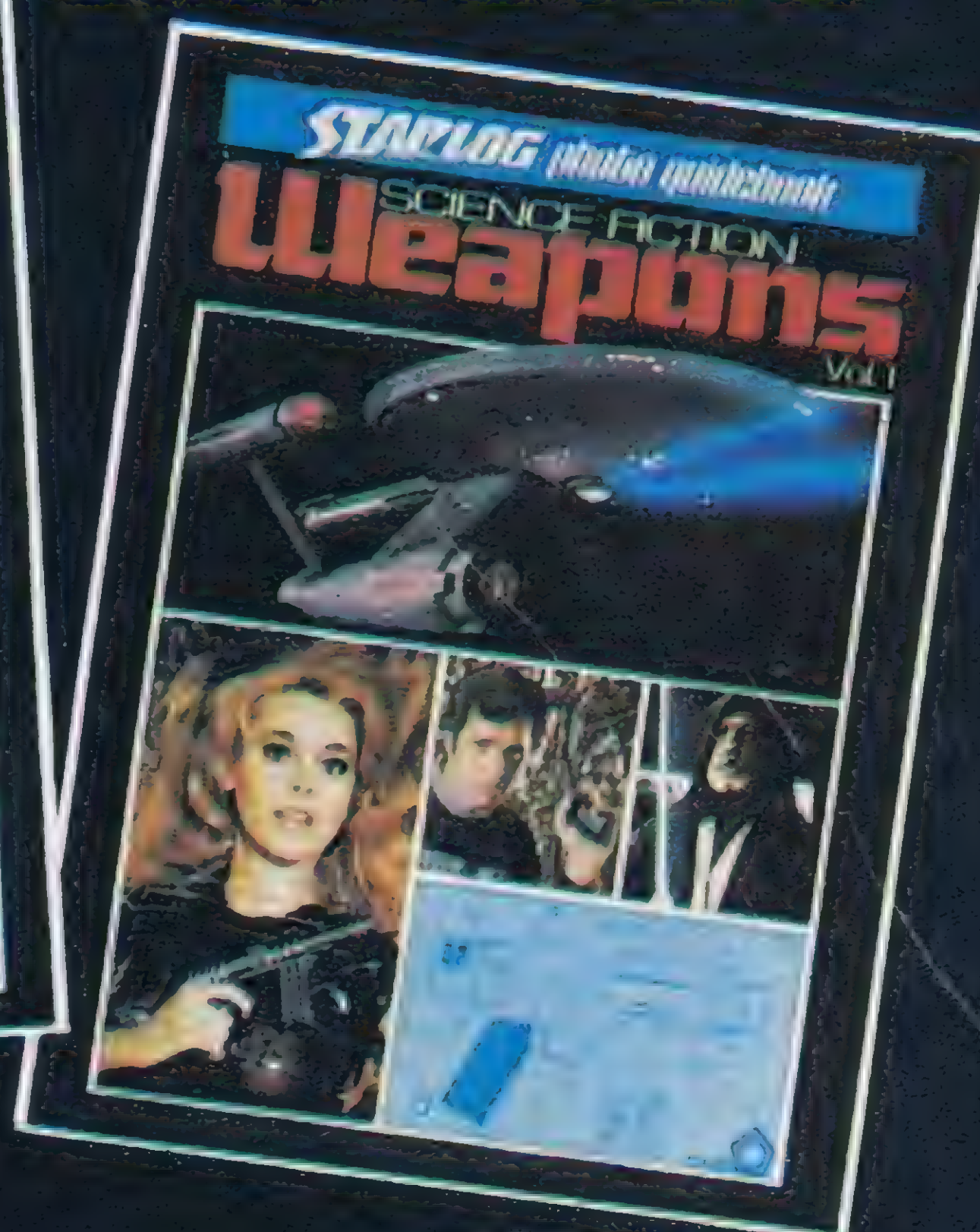


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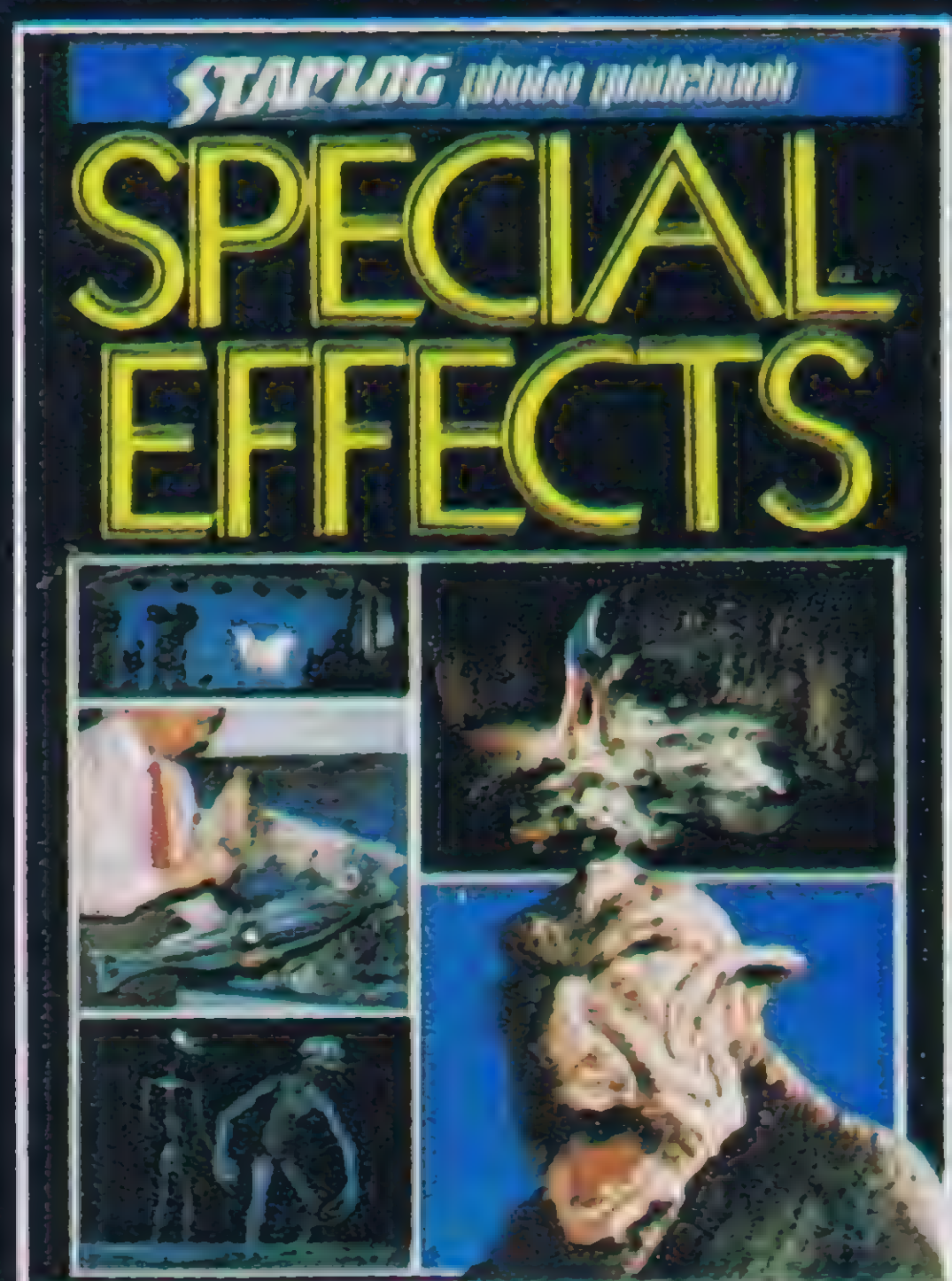
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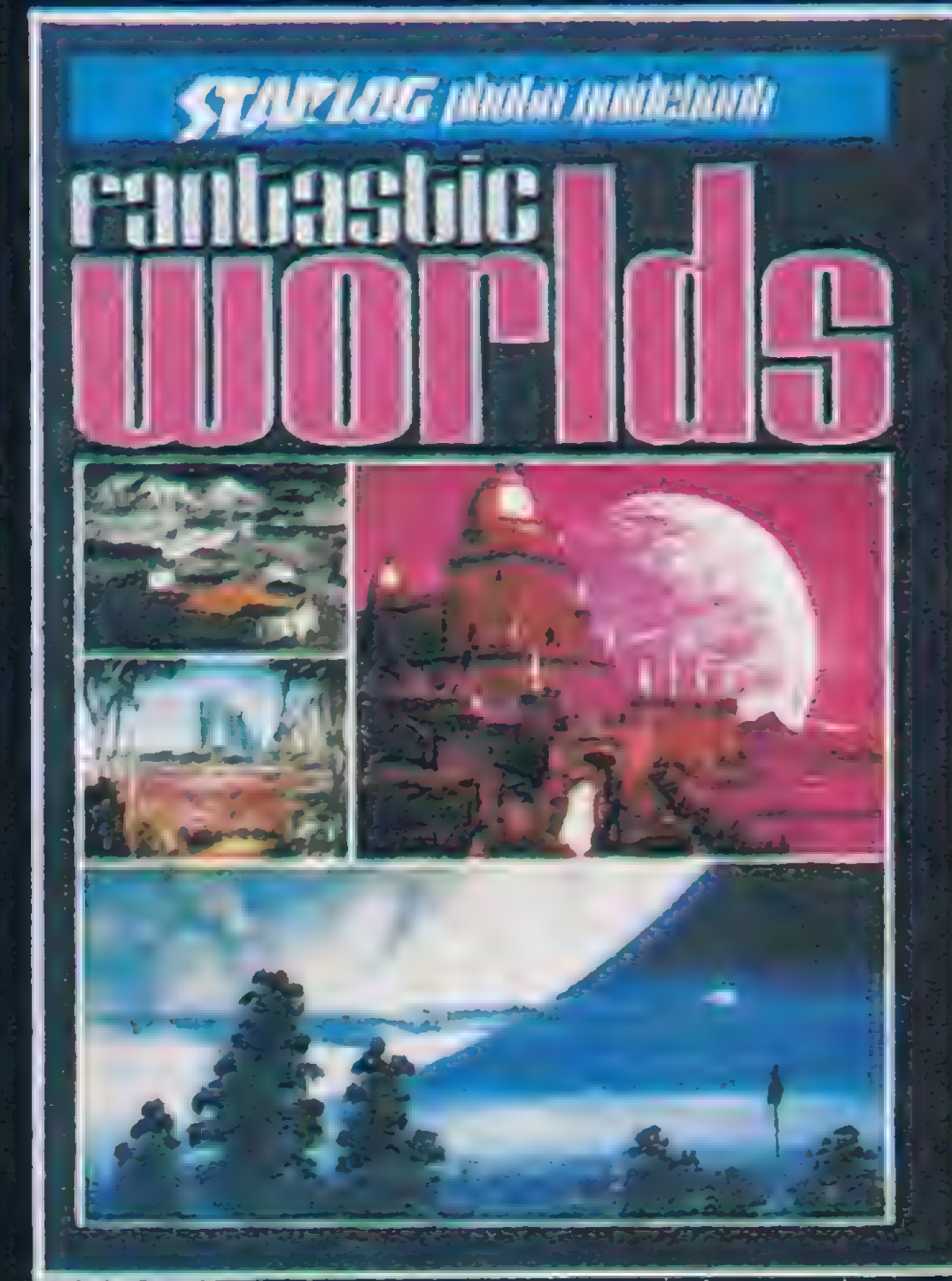
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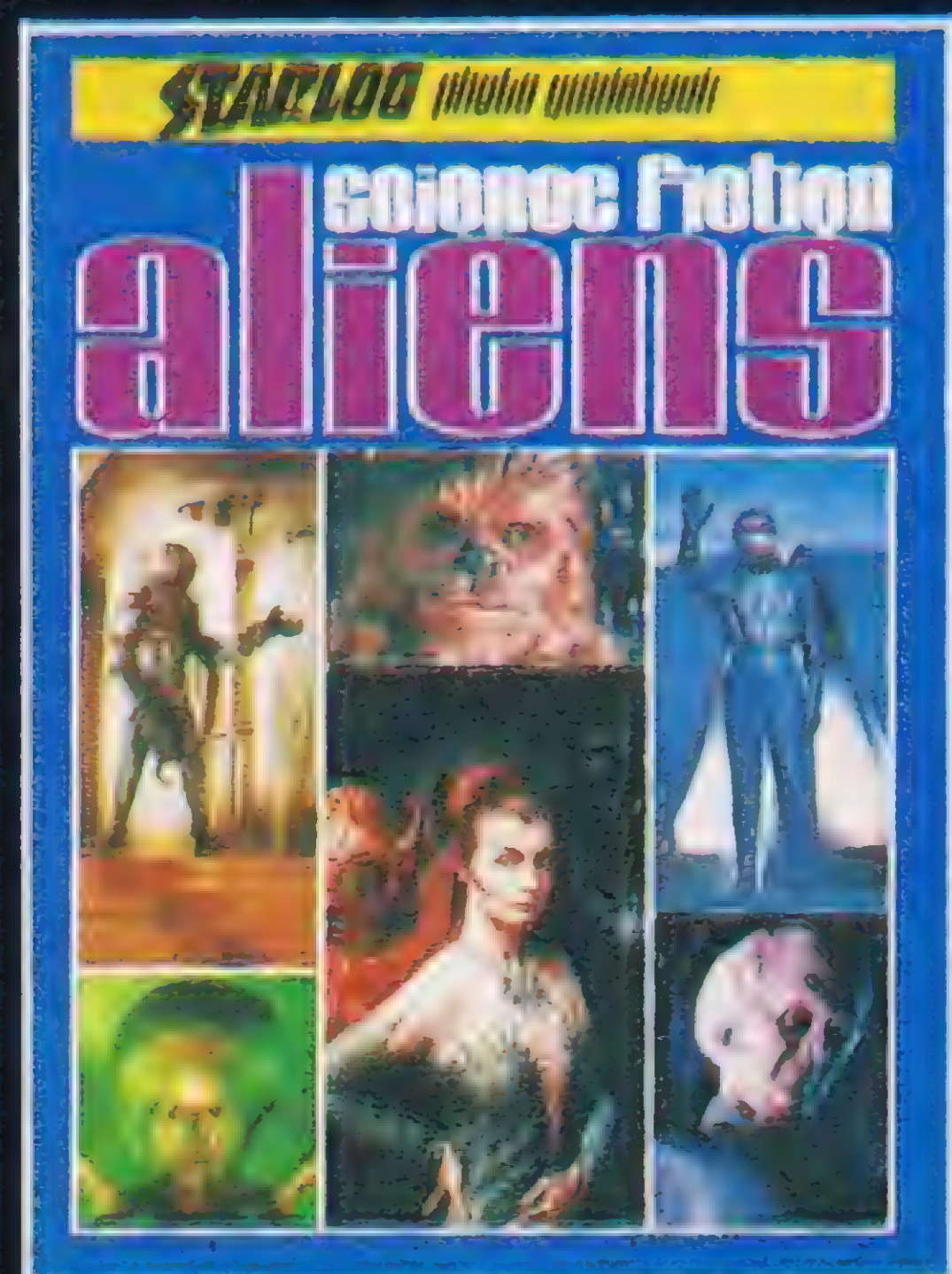
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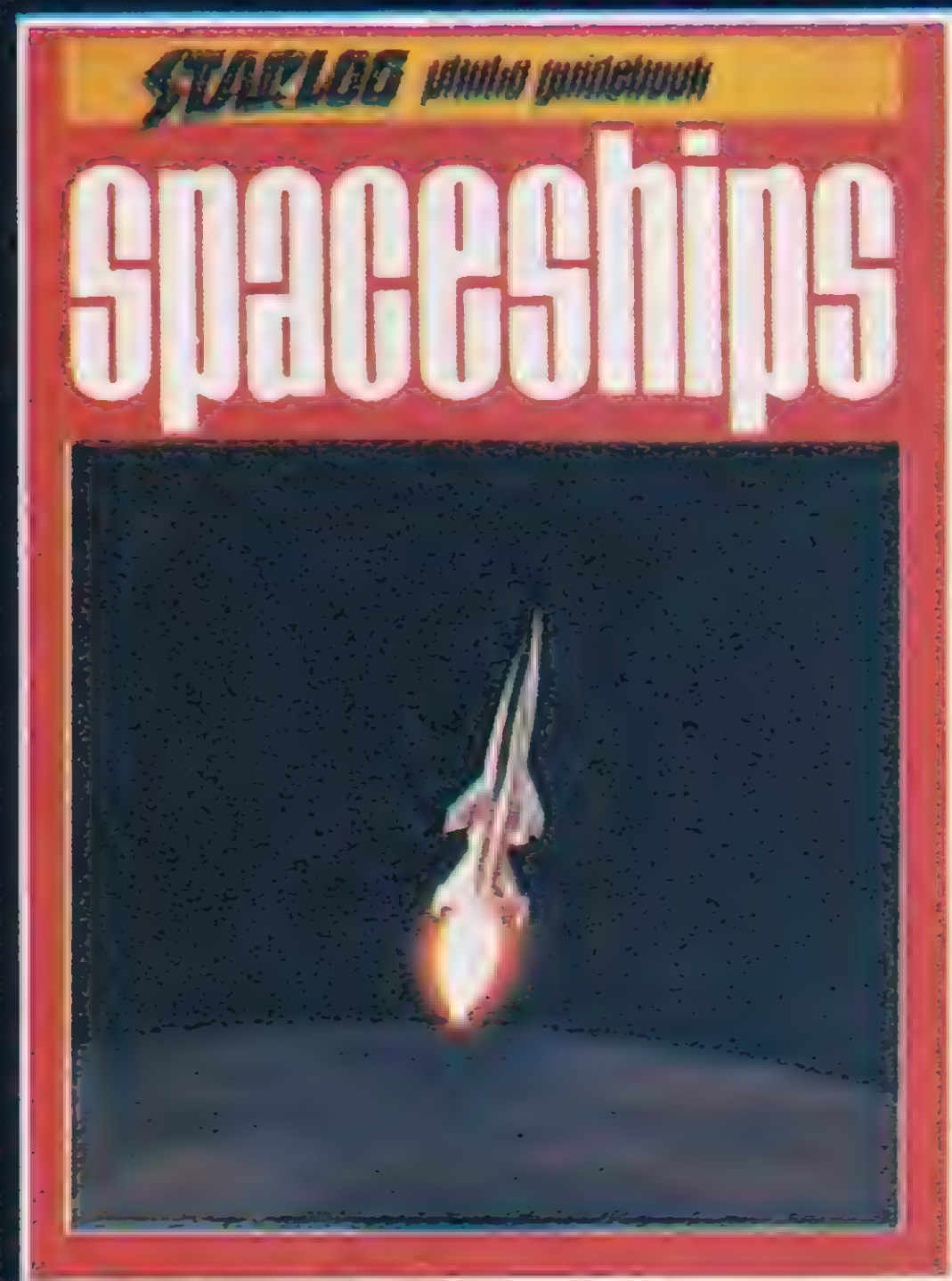
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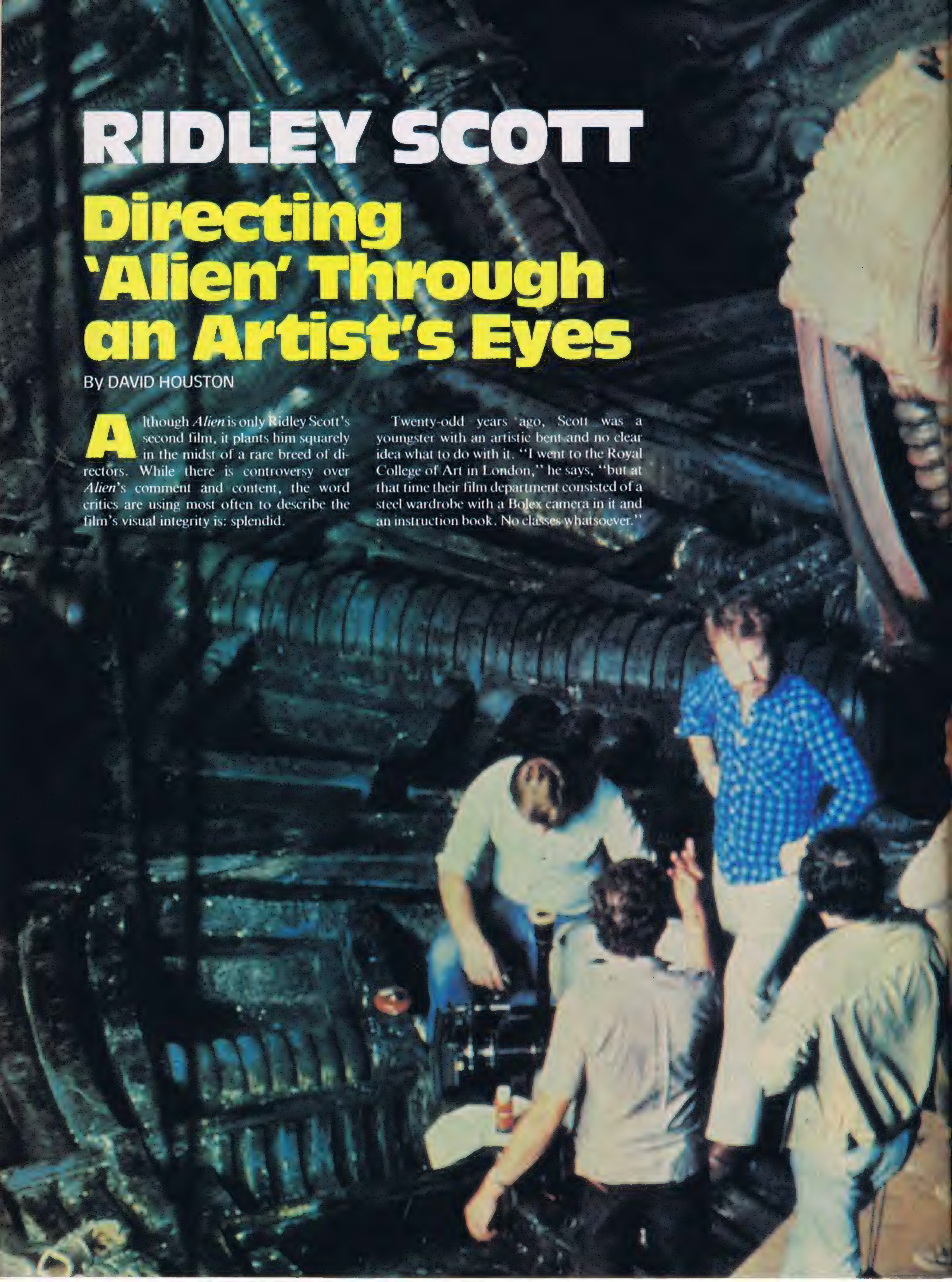
RIDLEY SCOTT

Directing 'Alien' Through an Artist's Eyes

By DAVID HOUSTON

Although *Alien* is only Ridley Scott's second film, it plants him squarely in the midst of a rare breed of directors. While there is controversy over *Alien*'s comment and content, the word critics are using most often to describe the film's visual integrity is: splendid.

Twenty-odd years ago, Scott was a youngster with an artistic bent and no clear idea what to do with it. "I went to the Royal College of Art in London," he says, "but at that time their film department consisted of a steel wardrobe with a Bolex camera in it and an instruction book. No classes whatsoever."







PHOTOS: 1979 20TH CENTURY-FOX

Overleaf: Ridley Scott supervises the construction crew on the starpilot set. With back to camera, H. R. Giger adds the finishing touch to the ossified alien skeleton. Above: Scott (center) and assistants on the *Nostromo*'s bridge set.

His degree plan was in graphic design. "Halfway through I thought I might like to do a film." Using the Bolex 16mm, he began to work on what today would be considered a student film. "It was called *Boy on a Bicycle*. My brother was chief equipment carrier and the actor, and my father was in it playing a blind freak." The British Film Institute saw

the work in progress and "gave me a little more money. I then completed the film—which cost 250 pounds."

The film was used as an admission ticket into a television design course. "I figured it was at least one way to become a director." His experience with *Boy on a Bicycle* had crystalized Scott's talent and his goal. "Once

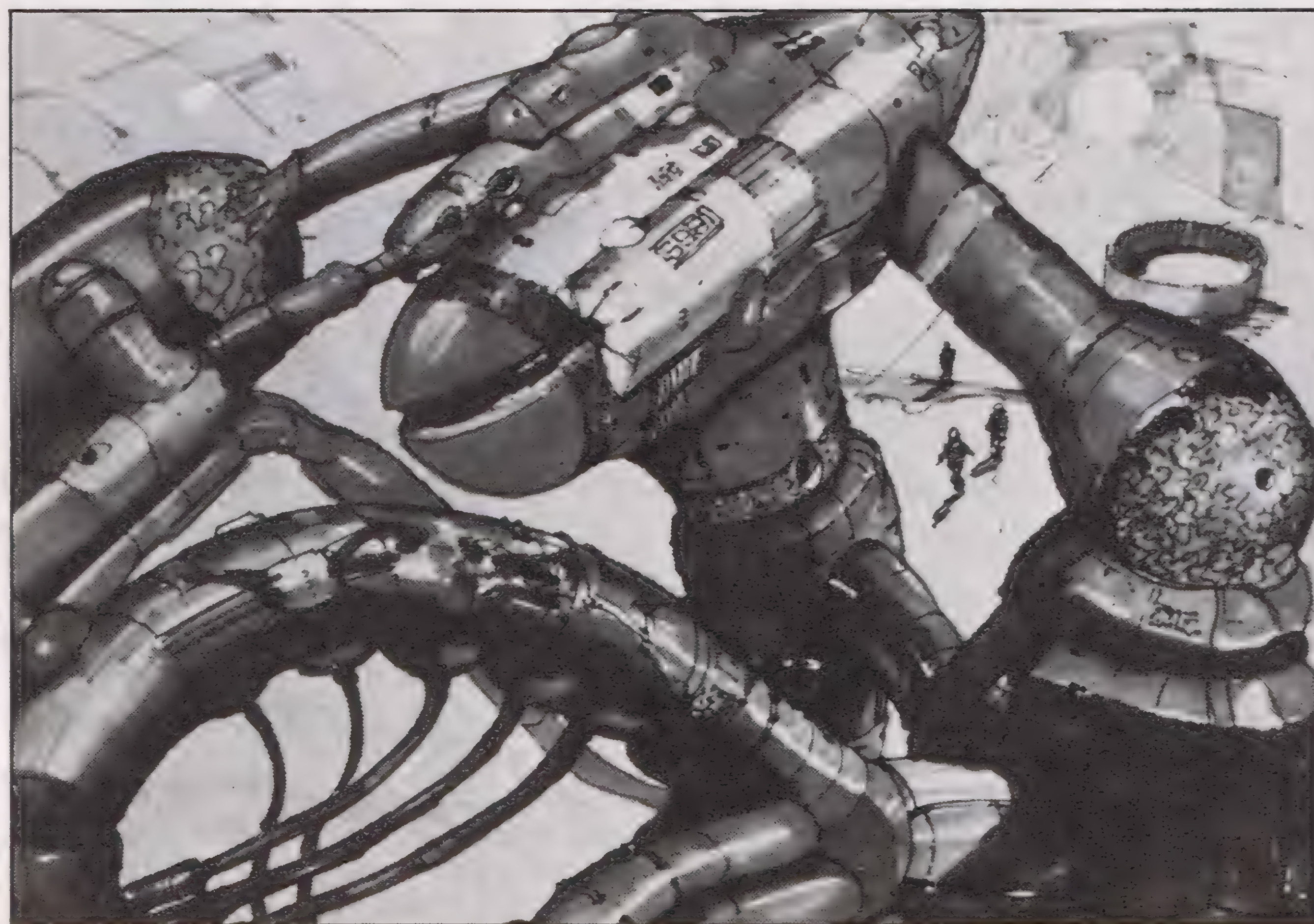
you've done a film, it's fatal. You don't want to do anything else." But there was a long wait.

"Eighteen years later, I was finally allowed to direct something. I'm serious."

Following his employment at BBC, largely working in videotape, Scott opened his own agency for making commercials—and ultimately longer pieces of film. This led him to his first feature, *The Duelists*, and to *Alien*.

"*Alien* came to me out of the blue, from (20th Century-) Fox. I think it had been turned down by about six directors. I don't know why they turned it down. It was their misfortune, or perhaps they just missed the elements that appealed to me, personally. I was knocked out by the simplicity, the energy and drive of the story. The thriller aspects of it just leapt off the page. I found it very pure.

"It's odd to hear that it's my visual enlargements that make the film interesting. One must never underestimate the quality of that script. Hill, Giger, O'Bannon, Shusett—whoever—*had even put in enough characterization to make all the characters interesting—which I think is unusual in many thrillers, where characters are secondary. Characterization was in the attitudes, in the very spartan choice of language—and what they talked about. Like the first conversation after they wake up; it's about shares of stock



Ron Cobb's early conception of the alien derelict starship is one of many that were abandoned before actual production.

*Walter Hill, co-producer; H.R. Giger, concept artist (see interview in this issue on page 26); Dan O'Bannon, screenwriter; Ron Shusett, screenwriter.

in the company. It seemed to me a very natural, very human kind of character painting."

But, at the time, Scott was at work on another project, a "post-holocaust treatment of the story of Tristan and Isolde," and had to shelve *Alien*. He assumed he would not do it at all. That was in November 1977.

"About Christmastime I had quite a problem with the Tristan thing. The writer dropped out. I thought: I've got to do something, got to do a film. So I called up Fox and asked what had happened with the *Alien* script. They said nothing was happening with it, and I said I'd like to do it. And I was standing here in Los Angeles about two weeks later.

"At that time the budget was something like \$4.5 million. And I was very well aware that we couldn't do it for that. There was a preliminary period of about a month or six weeks during which we had to work up a new budget."

During that short time Scott took the script and drew storyboards for every key sequence in the film. "I felt *obliged* to do storyboards," the artist-director stresses. "This was prior to the employment of any of the several artists who were later to contribute to the visual concept of the film.

"We originally told Fox we wanted \$13 million, and they nearly died. Then we came back with the storyboards and asked for \$9.5 million. And we said 17 weeks of shooting. That was totally objected to. We negotiated and finally arrived at \$8.5 million and 13 weeks. Incidentally, it ended up taking us 16 weeks—which was closer to my original estimate. We slid a bit during the first three weeks of filming."

Once money and time were agreed upon, the next phase involved the gathering together of an unusual number of artists and art directors.

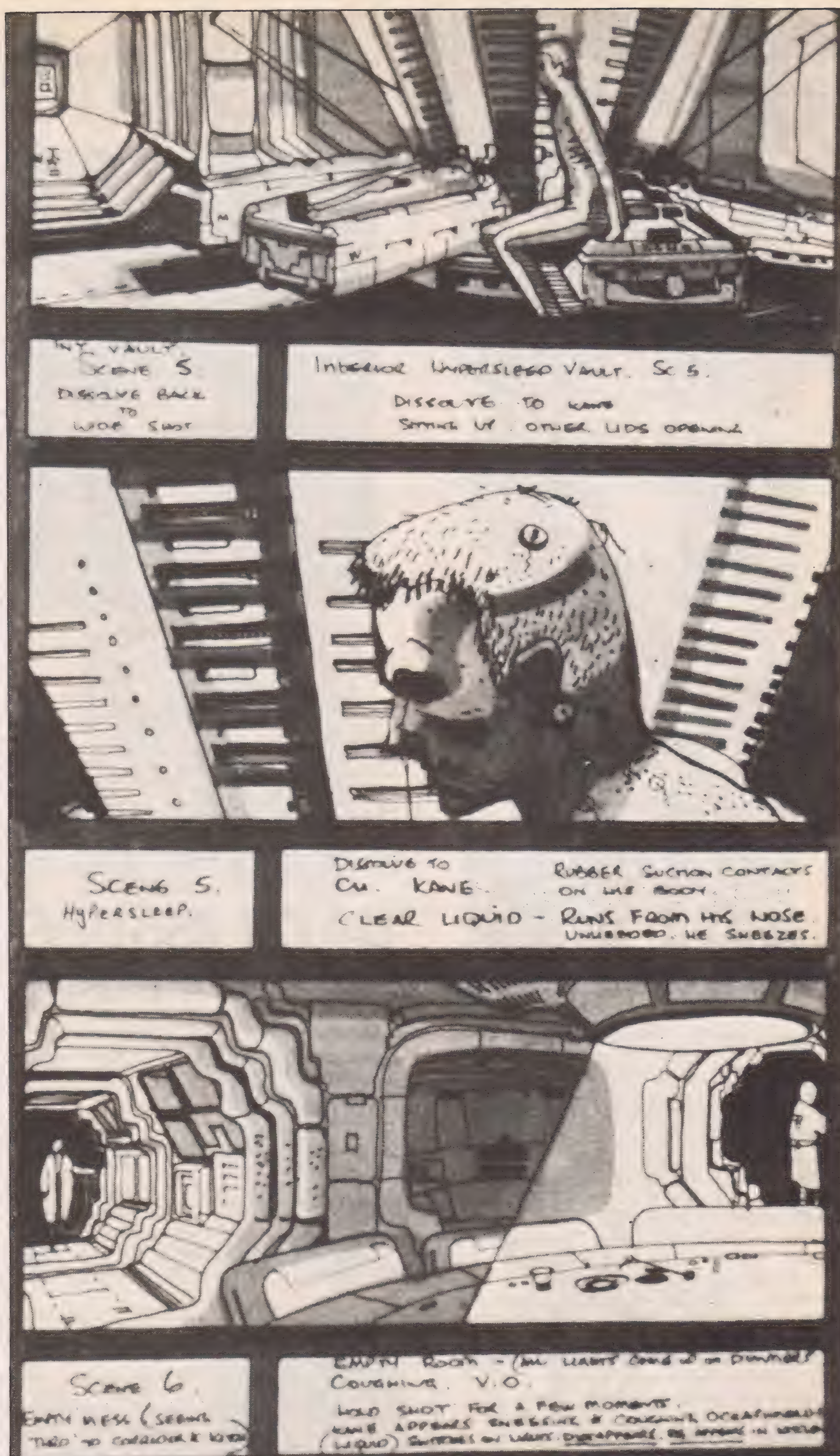
"The biggest problem, of course, was: What's the alien going to look like? I mean, you could screw around for two years trying to come up with something that wasn't all nobs and bobs and bumps and claws, or like a huge blob, you know? When I went in to Fox for the first meeting, they had a book there by H. R. Giger, *The Necronomicon*. I took one look at it, and I've never been so sure of anything in my life. I was convinced I'd have to have him on the film.

"Another illustrator—who had been working on *Alien* in America before I was brought in—was Ron Cobb. I liked a lot of the stuff he'd done. But while they were very nice drawings, good concepts, I felt they were a bit too NASA-oriented, not far enough into the future, too 2001-ish. But Ron has a really good technical mind for this sort of material, and I knew we'd need him. So he came along with us.

"I was fascinated by various French illustrators, and one in particular, Jean Giraud—known as Moebius. I thought, my God, I'll get *all* these great illustrators!"

For *Alien*, the whole crew, prior to production, was a vast art department operating in London. "It was then that I hired the production designer, an Englishman named Mike Seymour."

In that unusual art department, a division



Himself an artist, Scott drew a storyboard covering the entire film, incorporating the designs contributed by Giger, Cobb, Giraud and Foss as well as his own.

of labor resulted. "As the film involves three specific aspects—the planet, everything to do with the alien and the Earth ship—we decided that any one of those elements should be a full-time job for a designer." Giger worked primarily on the alien and the planet; Cobb on the Earth ship *Nostromo*; and Moebius on costumes and space suits.

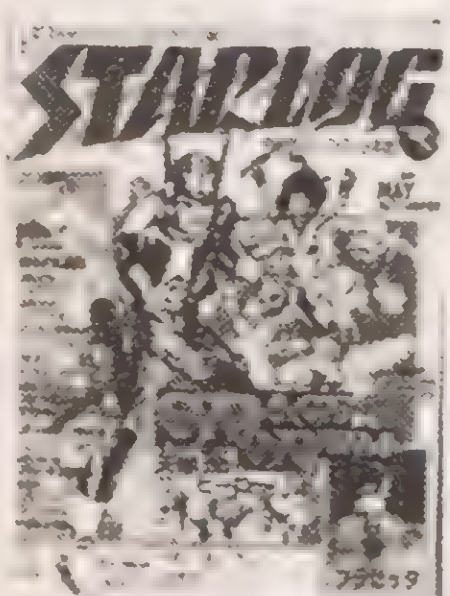
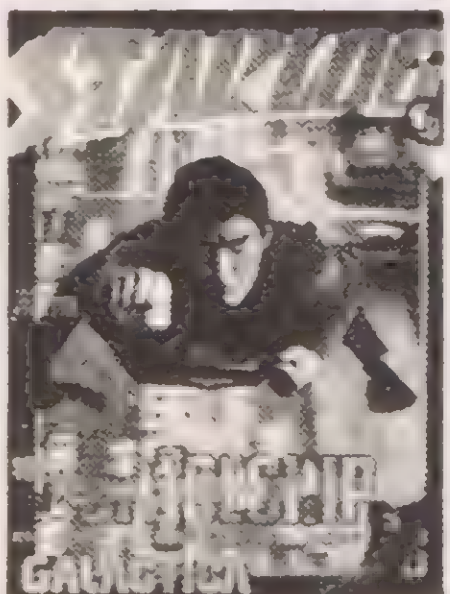
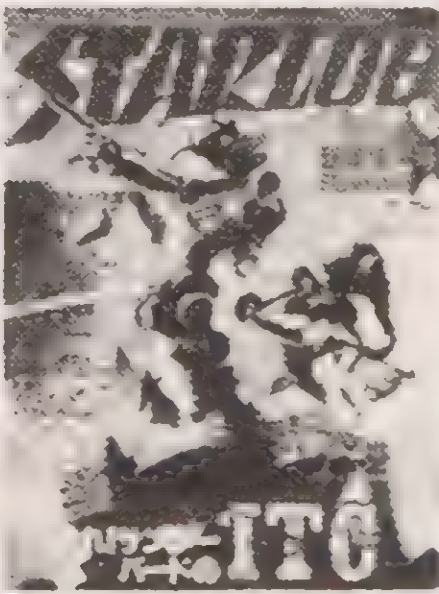
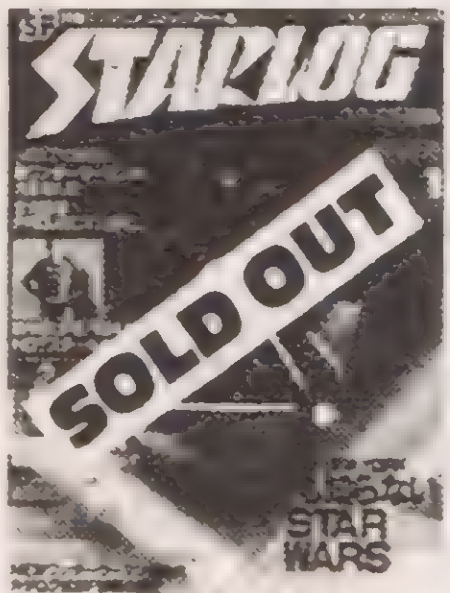
"We had a constant battle—you always do, actually—to stretch the budget. There were certain script cuts we became obliged to make, to come within budget."

The principle cut involved the removal of an entire scene—with its settings and special effects—from the action on the alien planet. "It's the setting the original script refers to as a pyramid. Actually, it was to be more like a silo. It was a huge architectural structure like a beehive, a honeycomb. When the party landed to investigate the alien transmission, first they found the derelict with the dead alien crew, but not *the* alien. It needed a prognosis scene. Then one of them discovers on a

(continued on page 24)

Starlog Goes Japanese

STARLOG now has a very special Japanese language edition, chock-full of rare color stills and Japanese SF news. STARLOG, published in a format you've never seen before, features bold Japanese graphics, with fantastic full-color, pull-out posters in every issue. Packaged in a plastic, laminated cover, the Japanese STARLOG is a visual treat for all SF collectors and enthusiasts.



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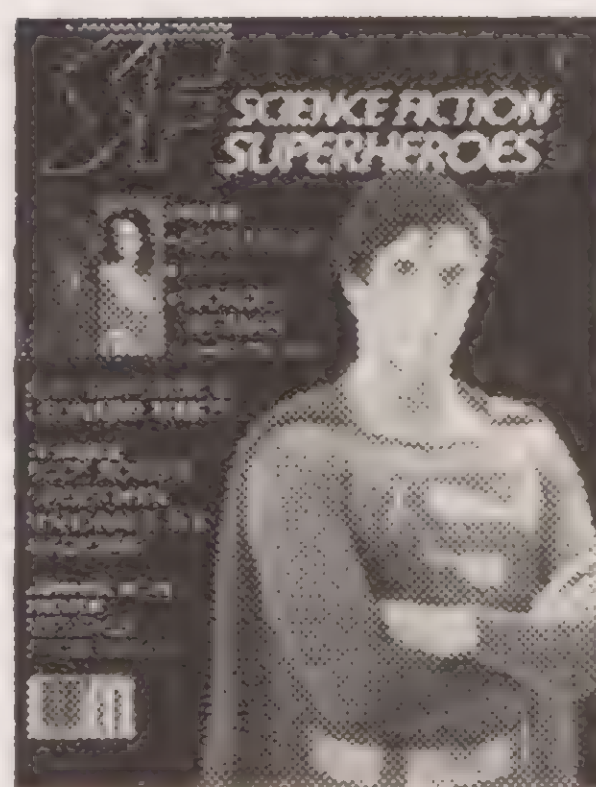
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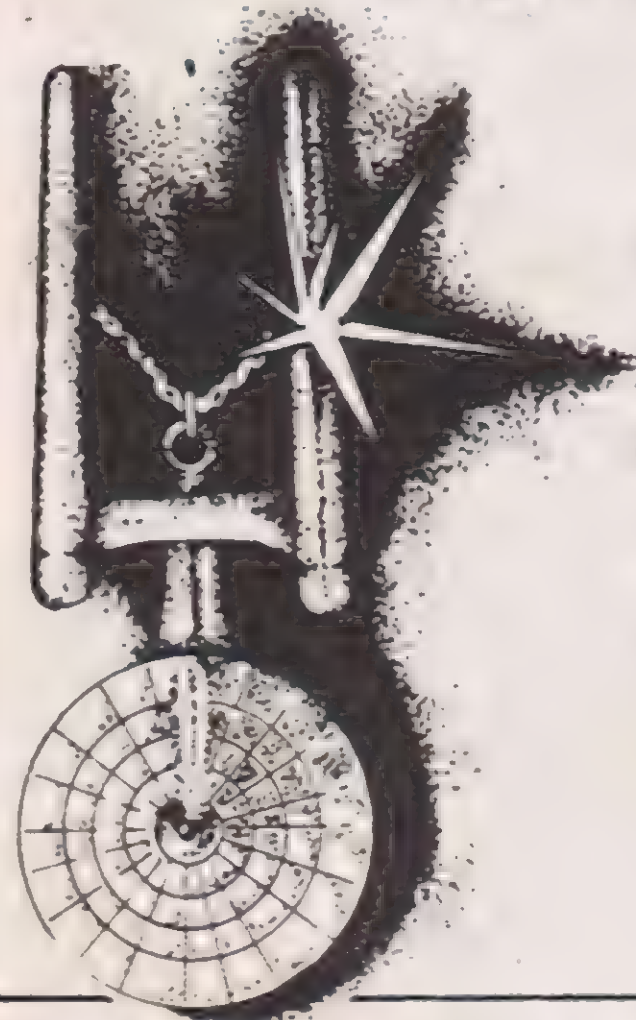
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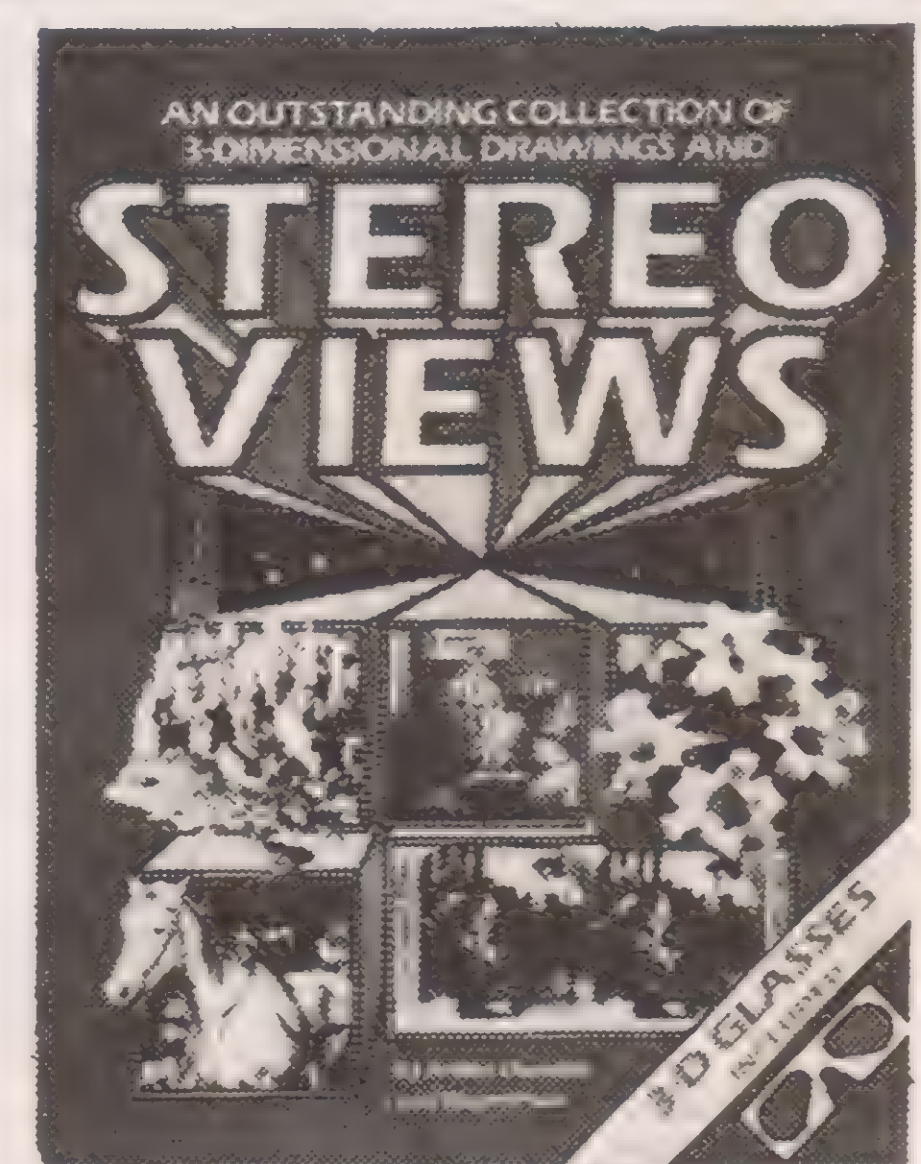
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Part of Scott's control of the "look" of a film derives from his double role as cinematographer and director. His next film, *The Knight*, is a tale of heroism and mysticism in the 12th century.

too low.' I tried to explain that we were going after claustrophobia.

"Every step of the work had to be justified in my own mind—or to other people. Absolutely everything."

Scott enjoyed the making of *Alien*, though, and names Kane's death as the scene that delighted him most. (John Hurt plays Kane.) The filmmakers call this "the kitchen scene" or "the scene with the chest-burster"—in which the alien hatches out from within the rib cage of the dying Kane. (Their "pet" names for the various stages of the alien were: egg, face-hugger, chest-burster and the big chap.)

Scott explains the design, operation and shooting of that scene:

"It wasn't physically possible for Giger to do all the stages of the alien; there just wasn't time. But he had done some specific drawings of the four stages. He worked backwards; he designed the big chap first, then asked himself what a baby version of it would look like. Giger did the big chap and the egg—not the thing that comes out of it, just the egg. We finally chose a guy named Roger Dicken, an English special-effects man, specifically a model builder, to work on two of the alien

(continued from page 21)

scanner this strange surface feature. They investigate and find the hive. They go down into it and *that's* where they find the alien eggs—originally. What we did was combine the two, put the eggs on board the derelict.'

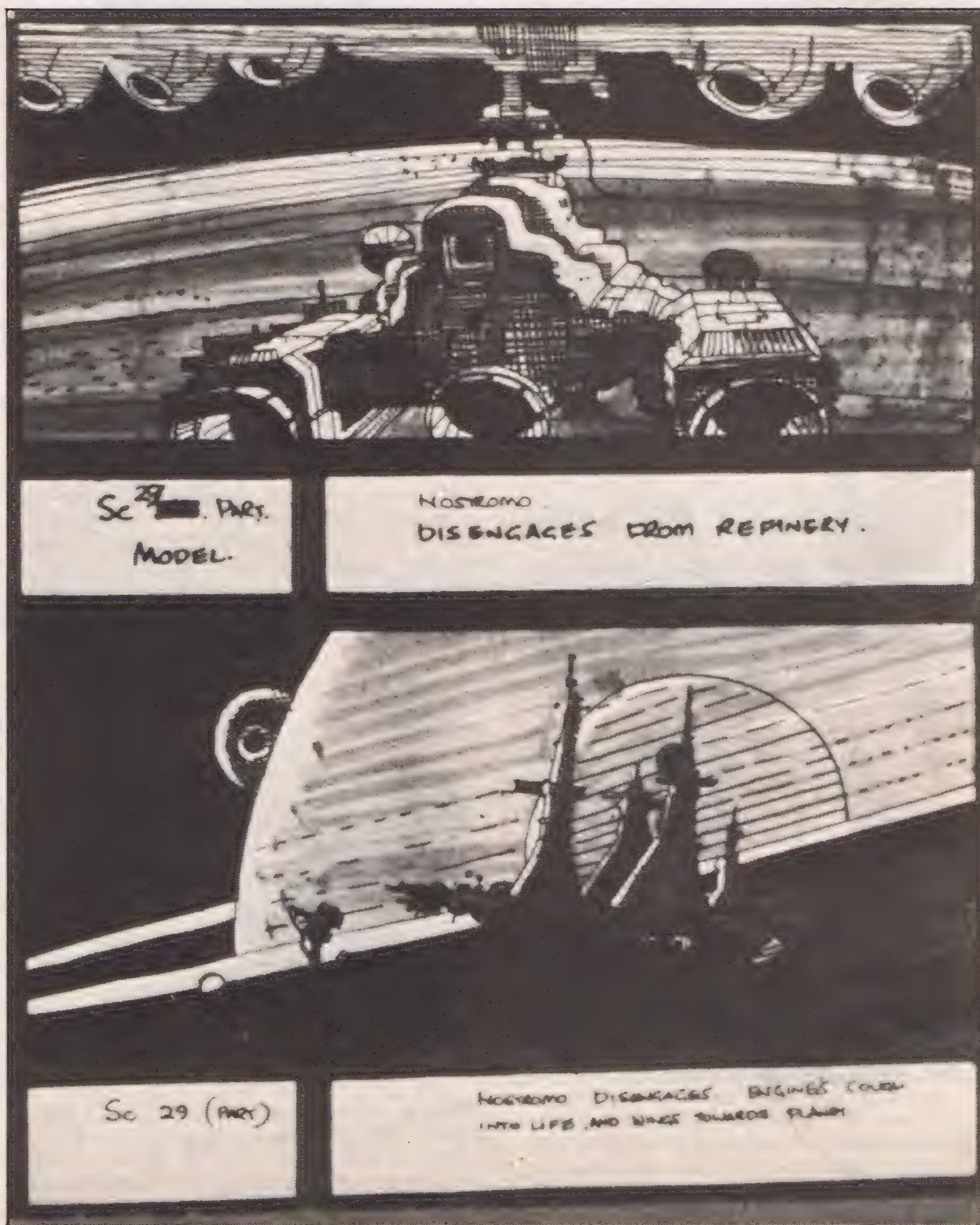
The preproduction phases were, miraculously, accomplished in only four months. "You ought to have a bloody year! We were railroading along, trying to involve the best people, toward the start date of July 5 [1978].

"While all that was going on, it became apparent that we'd need some quite sophisticated mechanisms for the alien—to make his face work. We brought in Carlo Rambaldi—just by the skin of our teeth. He came in for a limited period and then left a marvelous guy there, Carlo de Marcis, who then refined and honed the mechanisms Rambaldi had decided he'd need to make the thing function."

When July 5 arrived, shooting did in fact begin—if a bit sluggishly. "We had a big problem in that we only had five sound stages. *Star Wars* had 13. It means you can't shoot in sequence. We had to do it right the first time. There was this army of stagehands with hammers who would come and knock the bloody thing down immediately after we were through with it. Really—an army!"

Further complicating things, Brian Johnson's miniatures department was operating at a different studio. "That's never a good idea—being so separated from the action. Not for me, anyway, because I like to be involved in everything that's going on. Brian was off doing miniatures while I was working with Nickie Allder on the floor effects.

"*Nothing* was easy. We had, for instance, endless arguments about ceiling heights... especially as Gordon Carroll [co-producer] is seven-foot-six and I'm more like four-foot-two. We'd actually stand inside these corridors with Gordon saying, 'I think we've got a big problem here, Ridley: these ceilings are



Scott's rendition of the disengagement sequence. The director hopes to someday direct a straight SF film, without the horrific elements of *Alien*.

elements—the face-hugger and the chest-burster, the baby, as it were. We worked for weeks on the baby. I knew I didn't want something with bumps and warts and claws. You know, I find that most horror films have never really frightened me; and I tend not to be convinced by a lot of science-fiction films—specifically because of the effects. So I knew it had to be good, this baby. We decided that the big chap, in embryo form, would have a head either tilted down or tilted back. We tilted it back because it seemed more obscene that way, more reptilian, more phallic.

"Mechanically, it was dead simple, as it turned out. It was virtually puppetry—you know, hand-held.

"The actors kept wanting to see it, and I wouldn't let them. They never actually saw anything until we were filming and they were involved with it. What you see on film is their genuine surprise and horror!

"We played the scene to a point, walked the actors off, got ready, walked them back on and took up the scene again from where we'd gotten to, and worked up to the progressive point of frenzy that was needed. And bingo! The actors' reactions were really extraordinary.

"I also kept it back from the actors on Brett's death. I rehearsed the actor, Harry Dean Stanton, usually without having the alien there at all—just talking in the abstract about chalk marks on the floor for position."

Typically, a director will work closely with the cameraman, take a squint or two through the lens from time to time, and stand beside the camera during the filming. Not Ridley Scott.

"I do all the camera work. That's why I so seldom use more than one camera. Usually there is only *one* position—from the light or



And Sigourney Weaver prepares for her final confrontation with Galactic horror.



Scott's ability to elicit fine performances from his cast is illustrated in several harrowing sequences: Ripley confronts the inhuman Ash...



Scott elicits a fine-edged hysteria from Veronica Cartwright as Lambert...

the look or the angle of the shot. I find it's swifter if I operate the camera, swifter to get the exact detail I want, the detail that is in my head."

Scott is also essentially his own film editor. "There's so often a fine edge for the director to decide about—particularly if you're operating the camera as well. I mean, you might bang off a couple of elements within a scene not knowing whether or not you'll ever use them, but there's an instinct about them when it comes to editing."

The editing process was constant and proceeded throughout the shooting. "When we wrapped, we were right up to date on the editing. I was able to show a cut of the film to Fox eight days after we finished shooting. Every time we showed any of it to Fox—and they came in continuously during the filming—we had to go through quite a sophisticated tap dance to make it look polished, even down to using dummy music tracks."

But that cut, eight days after, was far from

a ready-to-release movie. Model work was still being filmed at Bray Studios, and there were numerous inserts—close ups, special effects, etc.—to be filmed and added. "So we decanted the whole unit to Bray and started really getting into the special-effects work—which I was looking forward to. I hadn't done miniature work before, and I very much wanted to be involved in it.

"We were also filming our inserts at Bray. We had to do it that way, unfortunately. For instance, when Ripley's hand is on the destruct fuse of the *Nostromo*, that's really Ripley's hand, but it was shot five months after we'd wrapped and torn the set down. I know it's pretty much standard procedure to do your inserts that way, but it's murder to go back over old ground. Like the egg stuff. That was all done later at Bray, all the close shots. The process of re-psyching yourself is what's so terrible about it. You get yourself psyched up to do a particular scene in just such a way, and you know that the special-effects bit is as key to it as the acting; so you see all the old footage and re-psych yourself later when you do the rest of it."

Now *Alien* is finished. The headaches are over, and Ridley Scott—concept and storyboard artist, cameraman, editor, director—sees an *Alien* that is, in many ways, better than the version he had in his mind before the real work began. "But there are always things you wish could have been better, or different." Like the missing prognosis scene.

What's next?

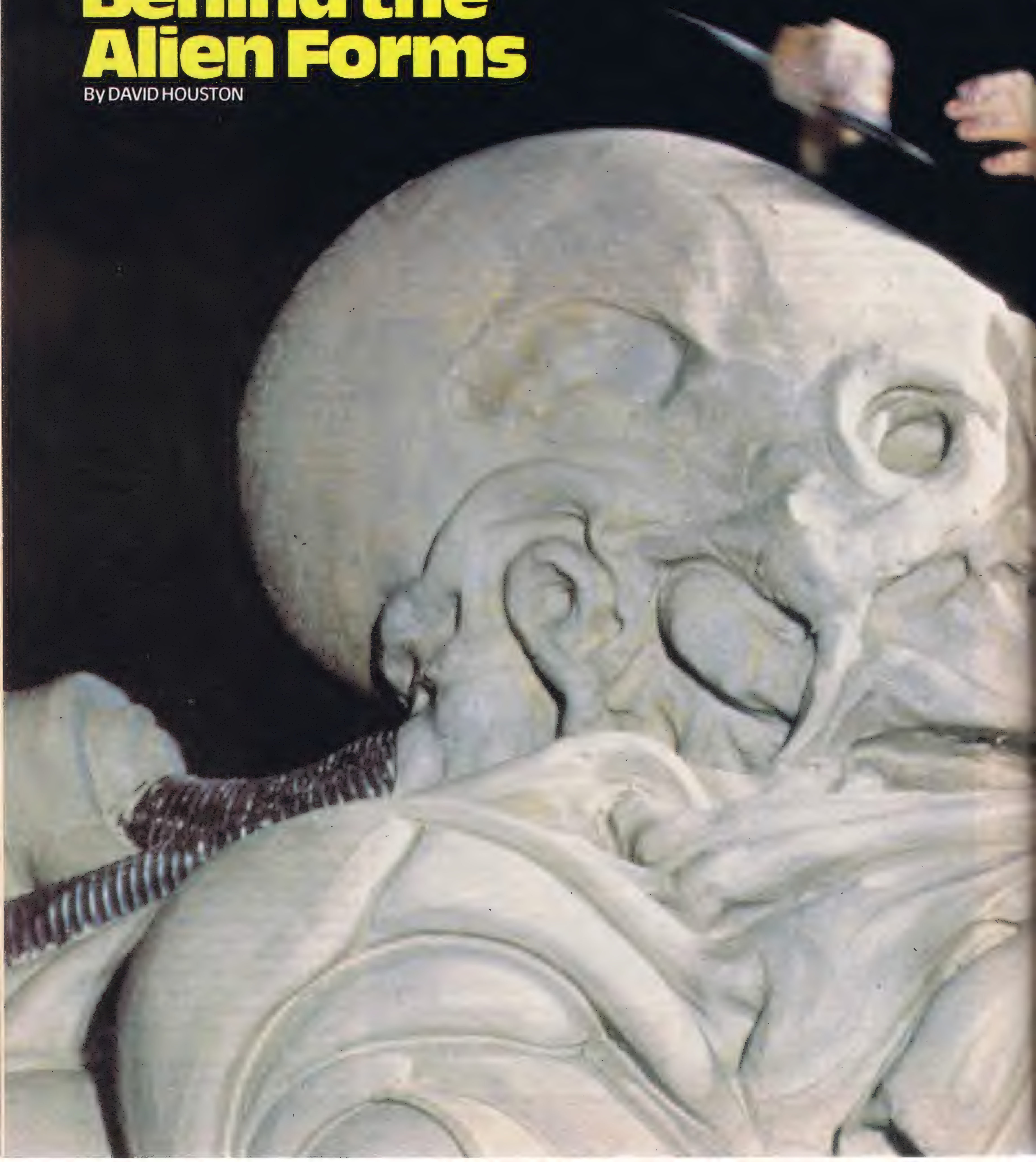
"I am now reading like a maniac—have been for months. And I've narrowed it down to about four projects. I most certainly am looking for another fantasy/science-fiction subject. Not next, necessarily, but in the future.

"I quite like working with special effects. I love it. That's the old art director coming out in me again." ★

H.R. GIGER

Behind the Alien Forms

By DAVID HOUSTON





Swiss surrealist H.R. Giger lounges on a brocade sofa in a suite at the Chateau Marmont—Los Angeles' most gothic old hotel. He's dressed casually, comfortably—but all in black. The 20th Century-Fox blockbuster *Alien* opened the night before, and the reviews were good. Lines are already wrapping around theater blocks.

"I'm very glad," Giger says with a pleasant smile. "I wouldn't like to spend a year and a half of my life on something that did not amount to anything."

The monsters in *Alien* were designed and realized by Giger. The derelict extraterrestrial ship and its decayed occupant are of his invention too, as are the planetary landscapes.



Two preproduction paintings for the *Dune* project. The topmost peak of Harkonnen Castle is a defense installation. The likeness of the matriarch is lowered to reveal a death's head. Reprinted from H. R. Giger's *Necronomicon*. Big O Publishing, London.



Giger's involvement in the film was assured when its director, Ridley Scott, arrived for his first meeting at Fox and was shown a new art book called *The Necronomicon*. "I took one look at it," says Scott, "and I've never been so sure of anything in my life." He flew to Zurich to secure the talents of its artist, H.R. Giger. (See the Ridley Scott interview on page 18.)

It is easy to imagine what the director responded to in *The Necronomicon*. The paintings are exquisitely, sensually hideous. In stylized photographic realism, they show beautiful women being eaten by worms or impaled on a devil's horn, landscapes that look like coils of intestines, bits of machinery that, in the colors of dull moonlight, are really human genitals, half-eaten rats and ghastly mythic demons. The backgrounds and wall surfaces would look like electronic circuitry if they weren't made of bones and sinews and tendons—all cast in some impossible kind of translucent metal.

H.R. Giger (pronounced Geeger) was born February 5, 1940, in Chur—a little valley town further miniaturized by the surrounding snow-white Alps. His father owned a pharmacy and hoped that the boy would one day run it. But Giger's "mark in Latin convinced him that there would be little point in it." Giger claims he was an all-round bad student. His brainpower was reserved for his hobbies.

In his childhood, Giger developed a serious aversion to snakes, worms, maggots and so on; and this state of affairs paralleled his growth as an artist—and the usual adolescent preoccupation with sex. "During the long years at school, I had always distinguished myself as an illustrator of pornographic fantasies."

He retains to this day a fascination with bottomless shafts and corridors—which stems from a childhood obsession with the dark and ancient shaft between buildings that he could see from a "secret window" in his home. His nightmares about that shaft and what it might contain led to a series of horrendous paintings.

From an early attempt to exhibit Giger's work in Chur, Switzerland, all the gallery-owner got for his trouble was "the task of wiping the spit off his windows every morning." Indeed, the artist was not well received in his own land.

"Chur is an unbearable dump for someone like me."

Following a stint in the military, Giger obtained a degree from the School of Arts and Crafts in Zurich—where he then worked as an industrial designer. During the 70s, his fame as a fine artist began to spread. There were best-selling posters (for which he was paid next to nothing), occasional exhibits and, at last, in 1977, *The Necronomicon*. Which brings us to *Alien*.

"The whole thing really started in Salvador Dali's house," Giger says, delighted to have surprised his listener with the revelation. "I have a friend in Spain who is often in Dali's house, and he brought some of my work to him. Dali always has a lot of people around—sometimes 30 or 40 persons. And he

showed my books and catalogs all the time because he likes my things.

"Once Alexandro Jodorowsky came to Spain to ask Dali to play the Emperor in his film of *Dune*. So Dali showed him my work and Jodorowsky was impressed and thought I could do something for his film. So they called me and I came to Spain. But too late; Jodorowsky wasn't there. So I met Dali.

"I always need a reason to go somewhere. Jodorowsky was the reason, but I was able to meet Salvador Dali. He was very nice. Two months later I went to Paris to visit a friend, and I went to see Jodorowsky, who said, 'Could you do some designs for me?'

"I did designs for *Dune*—of Harkonnen Castle—and made slides of them. Jodorowsky went to the States, but at this time there was no money for science-fiction films—in 1975. I think the film was to have cost about \$20 million. That was a lot of money.

"Dan O'Bannon was also working for Jodorowsky. After this disaster, he went back to Los Angeles. And that's when he wrote the story of *Alien*.

"In August of '77, I got a call from O'Bannon. He asked if I would like to do some work for a film called *Alien*. I said yes, why not. But I thought that this time I should be careful to get money, because I never have seen any money from Jodorowsky. He never even called to say, 'I'm sorry, the film is no more.'*

"I made the first designs for *Alien*, even before Ridley Scott was the director." But the extent of Giger's contribution and whether he was to continue on the project was not decided. "When *The Necronomicon* was printed, I had hand-bound copies in French, and I sent the first one to Dan O'Bannon. And that was just the moment when Ridley Scott arrived in Los Angeles."

On the coffee table between Giger and his interviewer are numerous color photos of scenery and monsters that were constructed for *Alien*. These have been compiled for a forthcoming book—from Big O Publishing in London—called *Giger's Alien*. As we leaf through the photographs, he comments on the various designs, problems and solutions:

The Derelict

In *Alien*, the crew of the Earth ship responds to an extraterrestrial signal, lands on an alien world and finds an enormous ship that has been abandoned, the crew of which is dead. The design of the derelict is typical Giger in its suggestion of an organic technology; most remarkably, at a single glance one is sure that it is not the product of human builders.

Is the artist satisfied that his concepts were appropriately translated from his two-dimensional canvases to the three-dimensional forms seen in the film?

"Mostly. Time was very short—time and

* Jodorowsky's production of *Dune*—from Frank Herbert's modern SF classic novel—became officially defunct when the screen rights were obtained by Dino DeLaurentiis, reportedly for \$1 million. DeLaurentiis' budget is undecided, as is the form of the final script. One possibility is a two-part film. Herbert is writing the screenplay.



Giger at work. Big O Publishing will soon release a complete book of the major paintings and drawings the Swiss artist executed for the film.

money; too short to make everything good. I'm a perfectionist. Peter Boysey built the derelict, and we worked very closely together. He was one who could understand my... my visual language. I am happy with the derelict."

In still photos, there is much more fascinating detail evident on the derelict than was visible in the film.

"Yes. It was filmed very dark. It's more imposing to backlight the object. It seems more sinister."

The model of the entire derelict was, Giger says, "huge—about four meters. And the landscape they set it in was a whole room, the whole studio! The ship is made of plasticene and polystyrene over metal arms."

The entrance to the derelict was built—matching the detail on the model—full scale on a sound stage. In the film one sees only a small section of it and the astronauts climbing aboard, but footage was shot and discarded which involved an elaborate matte painting extending to the ship's surface, and establishing that the entrance was in the curved wall between the two great tubular sections of the ship.

"They did not use the matte shot because, well, it just wasn't necessary. We needed the close shot and there just was no point in showing it both ways."

The matte paintings for *Alien* (several of which were executed but not used) were painted in detail by Giger and converted into mattes by Ray Caple.

All that three-dimensional relief work at the entrance to the derelict is real—actually modeled out of plaster, not painted to seem rounded. The curved walls—interior and exterior—were built of lumber, covered with lathe and webbing, and built up with pre-cast plaster forms. Final layers of plaster were added—often by Giger himself—and then the surfaces were painted.

The Space Jockey

Inside the derelict is the decayed body of a large alien creature. It reclines in something like an acceleration couch at the controls of something that might be a canon.

"I modeled it myself, in clay. It was then cast in polyester. I worked particularly on the head, and I painted it. To make the pieces of skin, I put on some latex and then scrubbed it off. Then painted some more. If we had more days, we could have made it better—but I think for the film it's okay."

Giger reaches for a copy of *The Necronomicon* and runs to the painting on page 64, at the top. "Every day Ridley Scott asked for this book. He'd say, I'd like to have it look like this painting, or that one. This was what he wanted the space jockey to look like." The painting, while not of a space jockey, is indeed similar. On the same page is a creature not unlike the adult monster that appears in the climax of the film.

"That was very good for me. I only had to copy my own ideas, to change a little of my own designs."

Director Ridley Scott is an artist himself. Was this a source of friction or an advantage?

"I enjoyed working with Ridley. If I had a bad feeling about something, felt that it was wrong, he could let me know what I had to change."

The Egg Chamber

"I had no experience with a big film. I assumed all this could be done with models, miniatures. But you can't do it. If someone is walking around you have to build it full size."

The floor of the chamber—with the alien eggs under a layer of blue light (produced on the set with a pulse laser)—and the section of curved wall above it were fully constructed. In one long shot, the diminishing vault of the huge chamber is a matte painting. Giger points to a sketch that was to have been a guide for the wall section.

"These shapes here... what do they look like? The stomachs of pregnant women." They do but they fit into the overall biomechanical design so skillfully that one might not fully recognize them as such. "But we couldn't use them—although I always liked the symbol. We were over budget and had to simplify the walls. I did much of the plaster work here, too."

The Egg

The main egg—out of which the alien

emerges—was constructed from Giger paintings out of various plastics, and...

"Here I'm working on a rubber casting that was attached to the outside, wrapped around it. And here—that stuff oozing out is that Slime, you know, the toy you can buy. And there is also some real flesh inside. Flesh—meat."

The Cocoon Scene

In the shooting script (and in Alan Dean Foster's novel taken from it) there is a scene toward the end in which Ripley, as she plans to escape, comes upon two cocoon-like shapes—one containing the dead Brett, the other containing the dying Dallas. "What can I do? How can I get you down?" Ripley asks frantically. Dallas replies, "Kill me!" Realizing it's the only favor she can do for him, Ripley does. This scene is not in the movie.

But there on the coffee table is a shot from it. On close inspection, it's not a painting; it's a frame blow-up from film footage. You mean this scene was actually shot?

"Oh, yes. They did the scene. I asked Ridley why he didn't use it, and he said that in the running of the film, the scene would slow down the action. I think he's right. Now the action goes straight through."

The Face-Hugger

"I worked as an industrial designer in Zurich, so when they told me what the alien had to do, I could see the beast in terms of its functions. I designed the face-hugger with a spring-like tail—so it could jump out of the egg." One sketch shows a child's jack-in-the-box to suggest this function. "And it has two great hands to hold the man's head. It is a practical biological form."

"We were having troubles, so I spent most of the time working on the egg and the big alien. We got Roger Dicken to build the face-hugger and chest-burster—and he did them very well. They are taken from my paintings."

"But I also made a face-hugger. It had a skeleton inside that you could see through a translucent skin. But there was no time for me to finish it. I think now that what we do have looks very good." He adds with great relish: "It's real ugly!"

The Chest-Burster

Executive-Officer Kane endures two of the most gruesome agonies ever filmed: The face-hugger burns its way with body acids through the face-plate of Kane's space helmet and attaches itself to his head, and a later "larval" stage of the thing erupts out of his chest where it has been incubating—unknown to Kane or anyone else.

"You know the painter Francis Bacon?" (A modern Irish expressionist—also known for his grisly subjects.) "He did a crucifixion in 1945, and there is a kind of beast in it that has a head that is only a mouth. Ridley said he wanted something like that. It was logical. This beast has to come out, to chew and claw its way out of a man's chest. The only important thing is teeth."

"I tried to do several things with the chest-

burster. He started out with arms and legs, but later we made them only small. Now he's like the long skull of the big alien—a long skull with teeth and a tail."

The Adult Alien

Those working on the film called him "the big chap," or "the big fellow." The nickname is not affectionate. The adult—as seen in the film—is huge and menacing and dark and loaded with teeth. Had the sets been more brightly lighted, though, audiences would have seen a tall, slender, half-lizard-half-man creature with a tusk-shaped, extruded skull and an almost equally long tongue, a tongue that was equipped with a full set of vampirish teeth. And he has no eyes!

"In the first design for the alien, he had big black eyes. But somebody said he looked too much like a... what do you call it... a Hell's Angel; all in black with the black goggles. And then I thought: It would be even more frightening if there are no eyes! We made him blind! Then when the camera comes close, you see only the holes of the skull. Now that's really frightening. Because, you see, even without eyes he always knows exactly where his victims are, and he attacks directly, suddenly, unerringly. Like a striking snake."

"Then I started thinking. That long skull ought to have a function. I thought: I can make a long tongue come out. The end of the tongue even looks like the head of the chest-burster. See the muscles and tendons of the jaw? We made them out of stretched and shredded latex contraceptives."

"There was a tall black person, and we made a cast of his body to build the alien suit on. We built up details with plasticene and even some real bones—for the rib cage. And we used tubes and piping and other technical stuff. This is my way, you see: he is half organic and half technical. The alien's biomechanical."

"Then we made the suit out of rubber, for a stuntman to wear. After we had the pieces of the skull, we gave it to Carlo Rambaldi, and he made the mechanics inside to make the tongue work. And I think it works wonderfully."

What is H.R. Giger's future? Will he work on another film?

"You know, many people think cinema is a third-class art form. Dali worked mainly for the theatre, for opera and ballet. He did that dream sequence in *Spellbound* for Hitchcock, but little else for cinema. But I don't think this is so. Cinema is today. We have to change the thinking of these old-fashioned people. I would very much like to do another film. I like *Alien*, and I like my work in it. Next time, I would like to do more of the film."

"But I don't want to do film often. It takes too much time. It is painting that I do. I must get back to it."

Who does Giger paint for?

"My paintings seem to make the strongest impression on people who are, well, who are crazy. A good many people think as I do. If they like my work they are creative... or they are crazy." ★



From Melies' historic *Trip to the Moon*, 1902. Turn-of-the-century audiences delighted in space fantasies.

The First Men in the Moon

On July 20, 1969, as the world watched in awe and wonder, a man set foot on our nearest neighbor in space, the Moon. . . but he was not the first.

By HOWARD ZIMMERMAN

Decades before Neil Armstrong was born, movie audiences were thrilling to astronauts' adventures on the Moon. In literally dozens of films since the turn of the 20th century, a strange assortment of travelers have found themselves standing on the Moon looking back at Earth. Some filmmakers have used a Moon voyage merely as background to tell a totally different story, while others have striven for scientific accuracy. . . with varying degrees of success.

Sixty-six years before Apollo 11, the brilliant French filmmaker Georges Melies

took his classic *Trip to the Moon*. This silent, hand-colored, 845-foot film released in 1902 was based on the Moon voyage books of Jules Verne and H.G. Wells, included some stunning effects, and thoroughly entertained the turn-of-the-century audience. Melies portrayed space travel as a simple exercise in ballistics. He aimed a mile-long cannon at the Moon, filled a hollow projectile with dauntless explorers and pulled the trigger.

Although fantasy clearly dominates this early cinematic landmark, it contains one piece of startling scientific accuracy that was overlooked or disregarded by succeeding generations of SF filmmakers: the return

journey of the bullet-shaped spacecraft ends with an ocean splashdown and Naval recovery!

A somewhat more plausible lunar excursion is *First Men in the Moon*, adapted from the Wells novel. Plausible, that is, if you concede the possibility of an anti-gravity solution—such as the one created by Dr. Cavor. After coating a metal-braced sphere with the substance, Cavor is whisked off to the Moon, where he meets an intelligent race of insect-like Moonmen called Selenites. Originally made as a silent film in 1919, the story was updated by Charles Schneer and Ray Harryhausen in 1964. This version opens with an



Cavorting around the lunar terrain in diving suits are Dr. Cavor and friend—*The First Men in the Moon*.



PHOTO: © 1958 ASTOR



PHOTO: © 1964 COLUMBIA

Giant spider savors over Moonwoman in *Missile to the Moon*.

Dr. Cavor has close encounter with Selenites.

authentic-looking scene of an American astronaut about to place the flag on the Moon's surface for the first time. To his surprise, he finds an old British Union Jack already planted there.

The rest of the film recounts Cavor's earlier landing and is filled with wonderful effects. The movie ends on a rather ominous note: It seems that the Selenites are no longer on the Moon because they were infected—and totally wiped out—by Cavor's Earthly germs.

One of the more serious attempts to portray an accurate Moon trip on film before the Space Age dawned is George Pal's *Destination Moon*. Made in 1950, it boasted a screenplay by Robert Heinlein, matte paintings by Chesley Bonestell and sets designed by Ernst Fette. Filled with dozens of fine little touches, it introduced American audiences for the first time to the actual language and experiences of space travel, from celestial mechanics to zero gravity. (For a fuller, first-hand account of the difficulties in accomplishing all this, see Robert A. Heinlein's "The Making of *Destination Moon*," STARLOG #6.)

Many movies filmed before the Space Age was in full bloom are chock-full of scientific inaccuracies and downright impossibilities.

MOON MOVIES

Below is a list of films made before 1969 that deal with manned lunar landings. Sources used in compiling this list include Walt Lee's *Reference Guide to Fantastic Films* and STARLOG's *Photo Guidebooks to Spaceships, Aliens & Fantastic Worlds*.

Astronomer's Dream	1898	(French) A Georges Melies production, 195 ft.
A Trip to the Moon	1899	Lubin, silent, short
A Trip to the Moon	1902	(French) A Georges Melies production, 845 ft., silent, hand-tinted
A Trip to the Moon	1903	Pathe, silent, short
Moon Man	1905	(British) 106 ft., silent
Voyage to the Center of the Moon	1905	(Italian) silent, short
Moon in His Apron	1909	(French) silent, animated short
Moonstruck	1909	(French) Pathe, 721 ft., silent, hand-tinted
New Trip to the Moon	1909	(French) Pathe, silent, short
A Trip to the Moon	1914	Lubin, 600 ft., animated w/live action
A Trip to the Moon	1917	Toyland Films, silent, puppet animated short
First Men in the Moon	1919	(British) silent
All Aboard for the Moon	1920	Bray, 1 reel, silent, animated
First Man to the Moon	1920	Bray, silent, animated short
Adventures of Baron Munchausen	1927	Peroff, 970 ft., silent, animated
Woman in the Moon	1929	(German) UFA, 156 min., silent (directed by Fritz Lang)



PHOTO © 1953 ASTOR

This lobby card says it all. Note the lack of helmet and air supply as Sonny Tufts descends ship to step on lunar surface.

A Trip to the Moon	1933	Univ. of Michigan, 1 reel
Shape of Things to Come	1936	(British) London Films (UA) 130 min. (Korda, Menzies)
Destination Moon	1950	Eagle Lion/George Pal Prod., 91 min., color
Rocketship X-M	1950	Lippert, 78 min., b&w w/tinted sequences
Radar Men from the Moon	1951	Republic, 12-part serial, 24 reels
Project Moonbase	1953	Lippert, 63 min., b&w
Cat Women of the Moon	1953	Astor, 3-D, 64. min.
Flight to the Moon	1953	(Russian) animated short
Destination Magoo	1954	UPA/Columbia, 7 min., color, animated
Man and the Moon	1955	Buena Vista, 20 min., color, animated w/live action
From the Earth to the Moon	1958	Waverly/RKO, 100 min., color
Missile to the Moon	1958	Astor, 78 min., color
Moonbeam Man	1958	(Japanese) Toei, 102 min.
Twelve to the Moon	1960	Columbia, 74 min.
Moon Pilot	1961	Buena Vista, (produced by Walt Disney) 98 min., color
Mouse on the Moon	1963	(British) Walter Shenson/Lopert 85 min., color
First Men in the Moon	1964	Columbia, 107 min., Technicolor
Countdown	1967	Warner Bros., 101 min., color
Those Fantastic Flying Fools	1967	(British) Jules Verne Films, Ltd., 101 min., color
To the Moon	1967	CBS, 16mm, 25 min., color
2001: A Space Odyssey	1968	MGM, 160 min., color

Even some filmed during the 60s show ignorance of the simplest details. Most often seen are gravity where and when there shouldn't be any; spacesuits without air supplies, or breathing without a suit on an alien planet; stars that twinkle when they shouldn't; moving or turning in space without thrusting. Fortunately, there have always been exceptions.

Lippert Films' *Rocketship X-M*, made in 1950, was the first SF film to cash in on the interest in "scientific" space films generated by *Destination Moon*. The X-M, however, never arrived at its destination; a meteor swarm threw the ship off course and it wound up going to Mars. There the crew found the remains of a Martian civilization which, they surmised, was destroyed in a devastating nuclear war. Oh well... *c'est la guerre*.

Another early exception to the fantasy-filled Moon movie was Lippert's *Project Moonbase*, released in 1953. In an uncanny display of future forecasting, *Moonbase* follows the story of the first manned flight to the Moon in 1970. A multi-stage vehicle blasts off from Earth and docks with an orbital space platform. From there, a non-aerodynamic craft (much like the Apollo Lunar Module) takes off on a mission to map the Moon. Only *Moonbase's* forecast of a



PHOTO: 1968 MGM

Above: American astronauts gaze in wonder at the alien monolith unearthed on the Moon and still functioning, in *2001: A Space Odyssey*.

Right: Cavor is brought before Selenite leader for disposition. These Moon creatures apparently need the same air as humans.

Below: How mundane the reality is compared to the fantasies; July 20th, 1969.



PHOTO: NASA



PHOTO: 1964 COLUMBIA

woman president in the White House by 1970 proved to be way off the mark.

The next film to display such casual accuracy in its approach to Moon travel was *2001: A Space Odyssey*, released in 1968. (This doesn't include the Disney educational space films or those films based on the Apollo program, such as Warner Brothers' *Countdown*, released in 1967.)

Although *2001* does not picture the first lunar landing on screen, it does show our first encounter with physical evidence of an alien race...the monolith is proof that men are not the first sentient beings to set foot on the Moon. Of course, people have always speculated about what we might find on the Moon—alive or otherwise. Many films portray alien forms of life on the Moon and some lifeforms that aren't so alien. Giant spiders

show up in quite a few films. In *Twelve to the Moon* (1960), astronauts found a race of humanoid Moonmen who didn't like the idea of being disturbed and threatened to annihilate the Earth. *The Cat Women of the Moon* (1953) meanwhile, were very human bathing-beauty-types who couldn't decide whether to kill the Earthly interlopers or keep them as pets.

As the Apollo 11 craft orbited the Moon and Armstrong prepared for the biggest step of his life, scientists and newsmen back on Earth waxed philosophical as they waited. What would be found on the Moon? Would they find the presence of lunar life? Might they find something, *anything*, that was out of the ordinary or unexpected...if not a shining monolith, perhaps a battered Union Jack? ★

SF WEAPONS

No respectable science-fiction movie or TV show would be complete without the zap, whir, pop, fizz, etc. of one or another fantastic weapon of the future. The various death-ray guns and laser pistols are as much a staple of SF films as the six-shooter and Winchester are of any decent Western shoot-em-up. You can almost hear Captain Kirk commanding his troops: "Phasers on stun!"

In honor of these wonderful creations that have found their way into science fiction history, the editors of STARLOG have compiled some of the all-time favorites into our latest edition in our Photo Guidebook series—*Science Fiction Weapons*. As a bonus to our regular readers, we've decided to offer a sneak preview of some of the highlights of the new volume on the following pages.

The guidebook covers the greatest in SF film and TV, everything from *The First Men in the Moon* to *Battlestar Galactica*. We've included such recent epics as *Buck Rogers in the 25th Century* and dug deep into our files for the likes of *The Golem*. *Science Fiction Weapons* features handguns, killer robots,



PHOTO: © 1989 ITC ENTERTAINMENT

An alien from Gerry Anderson's *UFO* raises his deadly rapid-fire rifle.

spaceship weapons and even such oddities as infectious diseases—all employed to subdue hundreds of bad guys as well as good guys throughout the galaxies.

In addition, *Science Fiction Weapons* contains six intricate blueprint drawings of some of the more famous implements of destruction. Among them are *War of the World's* Martian war machines and the Sandman gun from *Logan's Run*, which we have reprinted here. STARLOG's coverage includes photos from the guidebook, but also shows you photos that we didn't have room for.

Best yet, though, is the incredible blueprint fold-out—Floating Flatiron FF 12. You won't find this in *Weapons* either; it's a STARLOG exclusive. And our blueprint creator, Blaine Lemert, hasn't missed a trick. He's pointed out the different weapons systems of this lavish interstellar defense cruiser. For a photo of a model of the ship, a more detailed history, design notes and information on Blaine Lemert, turn to page 42.

To remove the poster from the magazine, carefully bend back the staples and, with equal precision, lift the blueprints out.



PHOTO: © 1978 YABLANS

Above: Kim Mllford aims his deadly laser gun in *Laserblast*. Right: In *Superman vs. the Mole Men*, the 'lil fellas, armed with an oversized Hoover, rescue a fallen comrade.

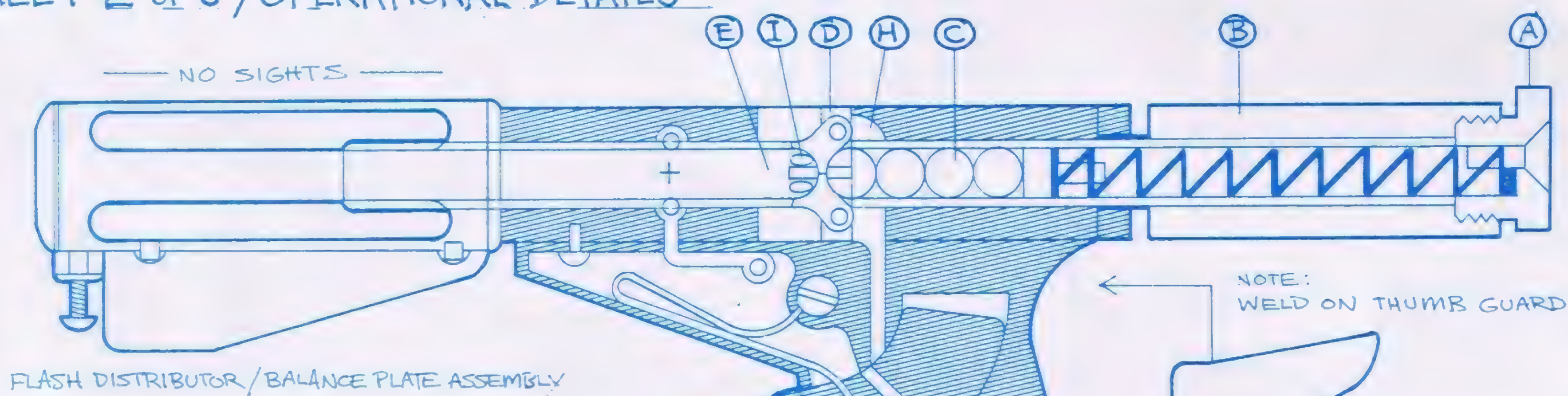


PHOTO: © 1951 LIPPERT

'SANDMAN' PROTOTYPE SIDEARM

SHEET 2 of 6 / OPERATIONAL DETAILS

PATENT # 103117
JULY, 15, 2305



- DESCRIPTION -

PROPER ADJUSTMENT OF TENSION KNOB (A)
AT END OF SPRING LOADED CARTRIDGE (B)
WILL DELIVER ONE MAGNESIUM ALLOY PELLET (C)
THROUGH BUTTERFLY VALVE (D)
INTO COMBUSTION CHAMBER (E)

DEPRESSION OF SLIDE TRIGGER (F)
RELEASES ACETYLENE GAS FROM PRESSURIZED
CARBIDE & WATER RESERVOIR (G)
INTO VENTURI (H)
AND THROUGH ACETYLENE JETS (I)

PELLET IS FORCED UNDER PRESSURE ALONG
BARREL TO FIRING CIRCUIT (+)
WHERE IT CLOSSES CIRCUIT AND CAUSES SPARK,
IGNITING GAS IN COMBUSTION CHAMBER AND
PROPELLING PELLET OUT OF BARREL.



ART: ANTHONY FREDRICKSON



PHOTO © 1977 CBS-TV

Top and above: The Sandman Gun from the film and TV series *Logan's Run*. Series star Gregory Harrison is pictured holding the weapon. Blueprints by Arf.

Lord knows why the Martians will do anything to get this contraption from *The Three Stooges in Orbit*.

PHOTO © 1962 COLUMBIA



PHOTO © 1974 UNITED ARTISTS



Christopher Lee demonstrates his solar-powered laser cannon on James Bond's aircraft in *The Man with the Golden Gun*.

For complete details on ordering
Science Fiction Weapons,
see ad on page 17.

PHOTO © 1976 ABC-TV



Above: *Dr. Shrinker* plots to rule the world with his shrinking ray. Right: Warren Stevens as Dr. Ostrow and his blaster from MGM's epic *Forbidden Planet*.

PHOTO COURTESY LUIGI COZZI



PHOTO: MGM



PHOTO © 1940 UNIVERSAL



In *Flash Gordon Conquers the Universe*, Buster Crabbe defends his mates with an early version of a laser cannon.

Luke Skywalker battles Imperial Stormtroopers in *Star Wars*.

PHOTO © 1978 20TH CENTURY-FOX



Floating Flatiron

FF 12

History of
Orbital Defense Monitor
Four ships in class

Crew complement: 18-30 *Homo sapien*, 200 bio-systems, 4 cloners.

Effective cruise range: inter-system; designed to orbit Earth from four equidistant points.

Major Missions: Earth Orbital Defense, 1222-1229 F.S.E. Alpha Centuri Diplomatic Exchange of 1233 F.S.E. Six-Day BEM War (received Platinum Medal for peaceful intervention) Barnard's Star Nova evacuation

During the short career of the FLATIRONS, they never fired a shot in anger, and as times changed, were groomed as showboats for goodwill tours throughout the solar system.

The name of the craft is derived from a precursor in early Naval history (c. 1857-1899 A.D.) which developed the concept of a floating fort; mounting one or two very large guns on an exceptionally wide and heavy hull, providing stability for "eyeball-aimed" weapons. The shape suggested a comparison to tools called "irons" and used to flatten creases in non-living organic clothing.

Design Notes

- Wings designed to skim on the top of our atmosphere, a skipping-stone concept
- Orbital velocities varying vastly —a protective umbrella in the upper atmosphere
- The shape is the main statement, as in the pagoda-like bridge, stacked high for close-in visibility and display.

I find myself "walking up and down" the on the decks while building up plans—to make sure there's a reason for everything. Fantasizing helps but needs to be reviewed—things can get out of hand. For instance:

The FLATIRON being beloved by BEMs for its whimsical shape (presaging the uproarious shape of the creatures known as humans), and for some of the more blazingly outstanding convention tours known in the galaxy; or . . .

Narrow misses circumventing gravity holes, often being included in fleet reports to cover unexplained time gaps (officially overlooked but unofficially known by the Council to explain unpopular hi-

jinks between diplomats of esthetically disquieting life forms and bored crew members); or . . .



PHOTO: GEORGE POST

Being in great danger during the six-day BEM War, with Admiral Christopher Andrus successfully extricating the FLATIRONS from hyperspace fields, adroitly hopping to Barnard's Star for a rescue mission, narrowly escaping the Nova Event of 1249. . . .

These fantasies help set design components into proper perspective.

About the Artist

Our artist, Blaine Lemert, has been an avid sci-fi reader since the first days of the Ace Double Novel. His love for science fiction is accompanied by an equal affinity for machinery, realism and model building.

First he built planes that flew.

Then he built ships that sailed.

Now he builds spacecraft of terrestrial and extra-terrestrial origin, robots and small arms weapons of various biomechanical function.

Although Blaine Lemert prefers to show his work at art galleries, he has exhibited at several science-fiction and fantasy conventions, at science and military museums, and his works have been seen widely on television and at film festivals.

Looking to the future of the sculptural artist, Blaine Lemert sees holography replacing the traditional methods of sculpture reproduction. ★

Gerry Anderson Meets Albert Einstein— On TV

By DAVID HIRSCH

Problem: How to introduce Einstein's Theory of Relativity—a theory so complex that many adults cannot comprehend it—to young people. Solution: Make the presentation so exciting that kids *want* to learn. Result: Gerry Anderson's television production of *The Day After Tomorrow*.

In 1974, George Heinemann, then vice-president of specialized children's programming for NBC-TV, developed the idea for a series of seven one-hour specials for young viewers. Each special would capture the audience through the action and adventure of its story while interweaving a lesson about some topic: humanities, math, history or science. Heinemann set out to make each program as entertaining and impressive as possible.

"I wanted young people to watch this film on television," recalls Heinemann, "and find it exciting enough that, in the course of viewing the program, they would be able to acquire an understanding of Einstein's Theory of Relativity. When the teacher wrote $E=mc^2$ on the board, I wanted the young viewer to recall the program and say, 'Yeah, I saw a program about that. I want to learn more about it,' instead of 'It's just one more thing I have to memorize and what good is it gonna do me?'"

In searching out a producer who could film an adventure dealing with the Theory of Relativity, Heinemann met, through Richard Price Television Associates, British producer Gerry Anderson, who had just finished filming the first 24 episodes of *Space: 1999*.

"I told Gerry Anderson that I didn't want a documentary. I wanted an adventure film," says Heinemann. Anderson and his writer for the project, Johnny Byrne, devised a story wherein a spacecraft is launched from Earth to study the star systems close to our own. The story follows the journey as the crew of the spacecraft experiences some of the effects predicted by Einstein.

After repairing the *Altare's* Photon Drive, Harry Masters tumbles out of the super-heated reactor chamber.

To oversee the scientific aspects of the script, Anderson hired Professor John Taylor of London University to act as scientific adviser on the project. Byrne's script also called for the astronauts to encounter certain interstellar dangers to add excitement to the story. "Of course, when dealing with deep space travel," states Anderson, "a great many things we know about the Universe are just theory. There are so many different theories as to how man and Earth were created and there are just as many views as to what exists 'out there.' It's all guess-work based on certain facts.

"It really was an extremely difficult script to produce because it was easy enough to put together a space journey, but it was extremely difficult to get over in a few words the problems of time changes that affect long distance travel. You also have to do it in a language that young people can comprehend.

"We were confronted with a number of views about space travel and outer space. In terms of the feasibility of traveling at the

speed of light or indeed beyond, many people are quite adamant that you cannot travel beyond the speed of light, but I seem to remember those arguments not very long ago about not being able to travel beyond the speed of sound, so I'm never quite sure of these statements."

Once the basic plot and scientific concepts had been established for the program, Anderson and Byrne began to create details that were influenced by Einstein's theories. According to the Time Distortion Theory, Einstein stated that time for the astronauts aboard their spacecraft traveling near the speed of light would pass slower than for those back on Earth. In other words, a nine-to 10-year round-trip flight to Alpha Centauri, the nearest star system to our own, would seem like a few weeks away for the crew aboard the spacecraft. If adult astronauts were to leave their children behind, they would return to find their children as old, if not older, than themselves. Therefore, Anderson and Byrne assumed, it would be



PHOTO: COURTESY NBC-TV



David Bowen finds that normal space and time have become meaningless as the *Altaires* is pulled through a Black Hole.

logical to send out complete family groups as the crew.

This assumption also solved another problem. Since the program was intended for kids, Heinemann wanted a young girl and boy in the cast. They would be the ones asking the same questions that would be in young viewers' minds: Who was Einstein? What did he do? What is a Red Giant? A Black Hole? etc. Heinemann went to great lengths to make sure that the girl and boy were both capable of handling the jobs assigned to them. The boy, David Bowen, assisted his father in navigating the ship and the girl, Jane Masters, acted as co-pilot.

"I didn't want David and Jane to come across like kids do on Saturday morning programs. They act out kid's adult fantasies like being superheroes or secret agents, but Jane and David were part of a real world we were trying to develop so that they had to be just like real children," observes Heinemann.

In order for the spacecraft to travel near the speed of light (186,000 miles per second), it was decided that the craft would be propelled by a photon drive system. The craft was also equipped with chemical rockets for traveling to near-by planetary bodies. Anderson and Byrne also tapped another scientific concept: spacecraft in the future would be

launched from orbiting space stations. The spacecraft, christened the *Altaires*, is first seen connected to its docking port atop the space station *Delta*. From there, the chemical rockets carry the *Altaires* away from *Delta* where the photon drive can be activated. As the spacecraft accelerates, the ship begins to glow bright red when it approaches light speed because the light waves are being squashed into one end of the spectrum as a result of the ship's great speed. This is the "Doppler Shift." Although the *Altaires* is traveling near the speed of light, to the personnel on *Delta*, it appears as if the ship isn't moving very fast.

Later on, while the *Altaires* approaches Pluto, the planet changes from a deep blue color to a bright red as it passes, again illustrating the effects of the Doppler Shift. The relative velocity of the spacecraft also makes all the spatial bodies such as planets and suns appear smaller than they really are.

"I received a tremendous amount of mail telling me that we hadn't done this and that right after we aired the program for the first time on December 9, 1975," recalls George Heinemann. "I had science buffs writing me and telling me of their theories about space. They thought that their theories should have been in the program and they were wondering why I didn't ask them first."

Of course, no one expected to please everyone. "Sometimes you have to make such sacrifices if the filmmaker is to retain the pac-

The *Lightship Altaires*, docked to space station *Delta*, awaits its crew.

PHOTO: GEORGE HEINEMANN



ing of his story," Anderson remarks. "This is why many science-fiction novels are not always faithfully translated to the screen. A novelist can always find the time to explain things in his narration, but a filmmaker, especially a television filmmaker who has a limited amount of time, must always decide between portraying reality as it actually exists, or twisting it to his advantage.

"There are certain aspects of Einstein's Theory that, even if one could understand them simply, are near impossible to illustrate on film," admits Anderson.

Gerry Anderson and his team managed to overcome the many preproduction difficulties and began principal photography in July of 1975. The live-action shooting, under the direction of Charles Crichton, took 10 days. Special-effects wizards Brian Johnson and Nick Alder spent six weeks creating the dazzling visual effects.

"To stage many of the required shots," says Anderson, "we first looked at what the science adviser said it might look like. Then Brian would figure out what was required to create such an effect. I used my professional judgment to decide how the shot should be set up to give maximum effect."

To create the spacecraft for the film, *Space: 1999* modeler Martin Bower was put in charge of building two versions of the *Altaires*. The six-foot-long model was used in most shots for close-ups. It was equipped with rocket nozzles that could be loaded with freon gas jets and a high-intensity light for the photon motor. The smaller, three-foot *Altaires* was used for long shots. A two-and-a-half-foot space shuttle and a ten-foot wide



High-pressure air jets are used to create the effect of acceleration in Nick Tate's face as the *Altaires* approaches lightspeed.

model of the *Delta* space station was constructed for the special-effects work at Bray Studios. By September '75, the film was completed at a cost of \$225,000, and ready for NBC-TV's airing as the third offering in their *Special Treat* series.

Anderson arranged for Byrne to leave the *Altaires* in deep space at the end of the program. The spacecraft, having been drawn through a rotating Black Hole, is hurled into another universe. The narrator announces solemnly, "They know it is impossible for them to return to their own space and time. They must now come to terms with their existence on the other side of a black hole. One thing is for sure, this is not the final word. Not the end, but the beginning.... A new uni-

verse...? A new hope...? Only time will tell."

Anderson had hopes that NBC executives would pick up *The Day After Tomorrow* as a prime-time series or, at the very least, for a Saturday morning airing. Perhaps it was because *The Day After Tomorrow* appeared prior to the SF boom created by *Star Wars*, but, no matter what the reasons, the network wasn't interested.

While Heinemann admits to being pleased with the final production and its presentation of Einstein's dictums, Anderson feels that some work still has to be done.

"I can't really remember ever having been pleased with the final results on anything," the veteran SF creator adds. "I would have made some changes in *The Day After Tomorrow*, though this is in no way knocking the work of the many fine and talented artists or the director. I think it has to do more with my personal attitudes. I would have liked to have made the people aboard the *Altaires* less 'perfect.' I tend to think and believe that space journeys, particularly the initial journey, will have carefully selected crews. Therefore, the people themselves will be well-balanced, well-adjusted, calm human beings. But while that kind of selection may make an ideal crew for a new and untested vehicle, I don't think it always makes for creating interesting characters to put on the screen in a show which is being made primarily to entertain people.

"So, I think if I were to start again, I would make these people a little scruffier, a little less perfect, a little more reluctant and interesting to watch.

"I can only say that everybody associated with *The Day After Tomorrow* was acutely aware of the problem of making this extremely difficult picture. We did our best. We really tried hard." ★

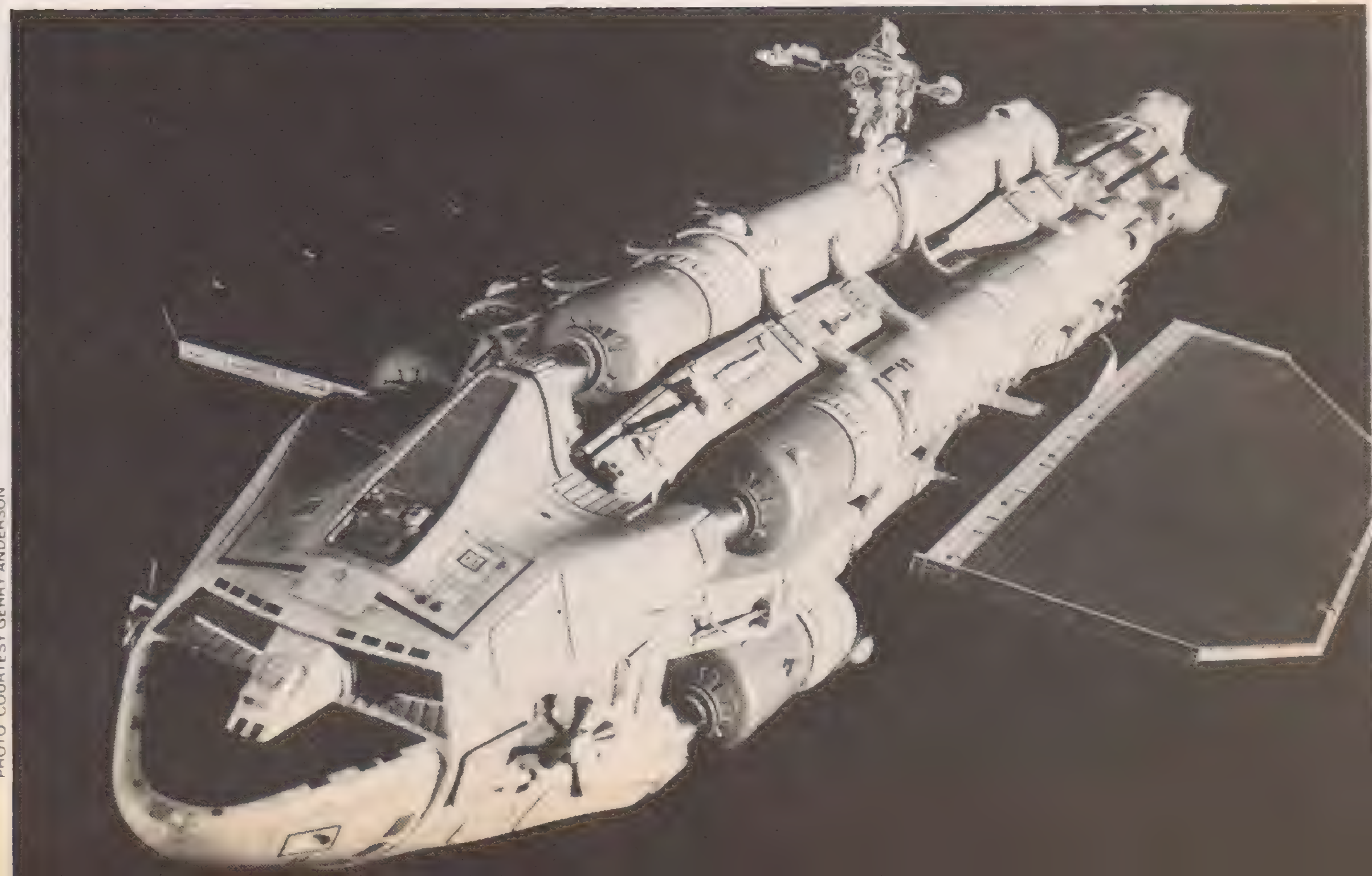
The Day After Tomorrow ("Into Infinity") Cast and Credits

A Gerry Anderson Production. 1975. Writer: John Byrne. Producer: Gerry Anderson. Director: Charles Crichton. Director of Photography: Frank Watts. Editor: David Lane. Designer: Reg Hill. Production Supervisor: Frank Sherwin Green. Camera Operator: Neil Binny. Music: Derek Wadsworth and Steve Coe. Music Editor: Alan Willis. Wardrobe: Rosemary Barrows. Makeup: Connie Reeve. Special Effects Designer: Brian Johnson. Special Effects Director: Nick Alder. Modeler: Martin Bower. Studios: Pinewood (Live Action) and Bray (Special Effects). Running Time: 52 minutes. Color. World Distribution: Richard Price Television, London, England.

Harry Masters Nick Tate
Jane Masters Katherine Levy
Tom Bowen Brian Blessed
Anna Bowen Joanna Dunham
David Bowen Martin Lev
Jim Forbes Don Fellows
Narrator Ed Bishop

Master craftsman Martin Bower's spectacular model of the *Lightship Altaires*.

PHOTO COURTESY GERRY ANDERSON



COMING SOON

An exciting new outer space adventure spectacular from Gerry Anderson —*Five Star Five*. Exclusive coverage begins soon!

Has Blowtorch, Will Travel

By DAVID HOUSTON

Well, it was cold back home in Illinois," says Steve Scherer, explaining why he happens to be bending over a torch in a Los Angeles gallery in March. He's fashioning a dragon out of molten glass. "So, I figured this was a good time to check out California. Never been here before." He adjusts the flame for surface polishing rather than melting.

The glass dragon will support an open bubble, eventually, and will take its place among others in a set of wine glasses—each of which cost in the neighborhood of \$70. "Couple of hours," Steve murmurs, converting into minutes the stages each wine glass must go through.

Steve Scherer is a lampworker, technically speaking, not a glassblower; his techniques are like those used by artisans at carnivals and crafts fairs. But Scherer specializes in science-fiction and fantasy subjects.

"I started going to science-fiction conventions about two years ago," he explains, never allowing his eyes to drift off the materializing dragon wings. "A girl saw me at a show and took some of my pieces to sell at a con. Then she talked me into getting a dealer's table and doing the glass work right there." That was at ArtKane Con in York, Pa., in March of '77, as Scherer recalls.

"Glass adapts itself to fantasy subjects very well," he explains. "At the cons, fans are constantly giving me new ideas. Science-fiction fans aren't as shy as people at other kinds of conventions.

"I've been reading fantasy and science-fiction since before high school. I used to work in a library. I could tell which books were the best by how often they were checked out. That's how I found out about Heinlein, Bradbury and the others. I've always had an interest in science, too.

"I first got into glass work in high school. A friend of mine did it; his dad was into scientific glass work. They showed me how, and I did it for a while as a hobby... then just fell into doing it for a living."

The glass dragon is set onto asbestos to cool, and a Pegasus begins to take shape in the flame.

Those interested in watching Steve Scherer work, and in buying his wares, will have to



Everybody's favorite, Robby the Robot, comes to life in this glass image.

catch him on the run. Look for him at the two upcoming cons in Louisville, Kentucky—The North American Science Fiction Convention, and RiverCon; and he'll be at the next WorldCon, at WindyCon in Chicago, a sum-

mer convention in St. Louis; he'll be back in his hometown, Champagne, Illinois, for ChampanaCon, around Thanksgiving. Or you might try tracing him through Dream Masters Gallery, in Los Angeles. ★



The artist, Steve Scherer, demonstrates his technique at Dream Masters Gallery.

SF classics in glass: Darth Vader's T.I.E. fighter in pursuit of Luke Skywalker's X-wing.



An assorted sampling of Scherer's diverse glassworks, which include everything from dragons to Pegasus.

Bo Brundin

Meteor's Believable Scientist

By ALAN BRENDER

Sitting in my student room in Upsala, Sweden, in 1957, I'll never forget watching Sputnik. I heard about this thing that had been sent up, and it was supposed to have a trajectory that would enable me to see it in Upsala. I had the lights off, and I was listening to classical music—Beethoven's Ninth. Suddenly I saw this light—pop up in the sky—just there. And it was an awesome event. I knew then that it was the end of an era. That it was the end of a time. Man had to change. Man had to get together. And now, more than 20 years later, I had the same feeling doing this part."

The part is that of Rolf Mannheim in the film *Meteor*, and the actor recounting his experience watching Sputnik is Bo Brundin, a Swedish performer, best known previously for the role of Ernst Kessler, the German air ace in *The Great Waldo Pepper*.

Meteor, as the title indicates, is about a mammoth meteor crashing towards Earth and the Herculean efforts of scientists all over the world attempting to stave off total disaster. The ultimate solution is for the Americans and the Russians to redeploy strategic nuclear missiles away from each other and to aim them at the destructive mass hurtling toward this planet.

"What is fantastic about this film," says Brundin, "is the simple message it carries: If all mankind is threatened, all of mankind will somehow have to get together to save themselves."

"This is also the first time that I have really realized that atomic weapons and atomic rockets can be put to an absolutely positive use—to save the world."

Brundin describes the film as *science fact* rather than science fiction because "it could happen at any time."

"It seems," he adds, "that the heavens in actuality are to open as P.R. for the film because the stuff we sent up—a whole Skylab space laboratory—is supposed to come down in pieces over a 4,000-mile area during the next year."

Despite the efforts of the scientists in *Meteor*, disaster does strike Earth on a large



Bare-faced Bo Brundin: He describes *Meteor* as science fact rather than SF

enough scale to give the special-effects crew a chance to show off their significant skills. In one especially effective sequence, a million pounds of mud engulfs a rocket guidance center below the AT&T Building in Manhattan. Brundin, as Rolf, gets swallowed up by the slime.

"I go under the mud," he confirms. "I did that with four cameras running at the time, and with all that mud really pouring down on all of us. It was incredible!"

The mud used is a porous clay, bentonite, more commonly known as "drillers mud" because it is used in oil drilling to absorb water.

"It was something like a jell," says Brundin. "The buoyancy was so strong that I had to grab a rope on the stage floor to pull myself down."

The mud was stored in huge tanks built 50 feet above the set and released through a network of ropes and sluice gates. On the floor of the set were special trap doors to release the mud (when it wasn't needed) into a huge holding tank under the floor. Then the mud

could be pumped back into the aerial tanks to be released again. The holding tank under the floor, incidentally, was used as a swimming pool in the old Esther Williams swimming extravaganzas.

Asked whether he wondered how the mud scene would be done at the time he first read the script, Brundin replies, "Oh, yeah. Oh, God, yeah. I really didn't know because it's something you can't picture. When I saw the stage it was awesome. They had over 60 feet of the huge stage at MGM set out with these enormous pipes. You knew that mud was going to go through there, and it was going to come out with a pretty heavy force."

"It was scary because you didn't know what could happen."

Ronald Neame, director of the film, admits, "It was very nasty going under that mud. Bo Brundin had to slip from the arms of the men carrying him and go under. One of our problems was that if someone did slip and hit his head, we would never have found him. We did have traps in the floor to release the mud in the event of losing anybody, but it was very unpleasant."

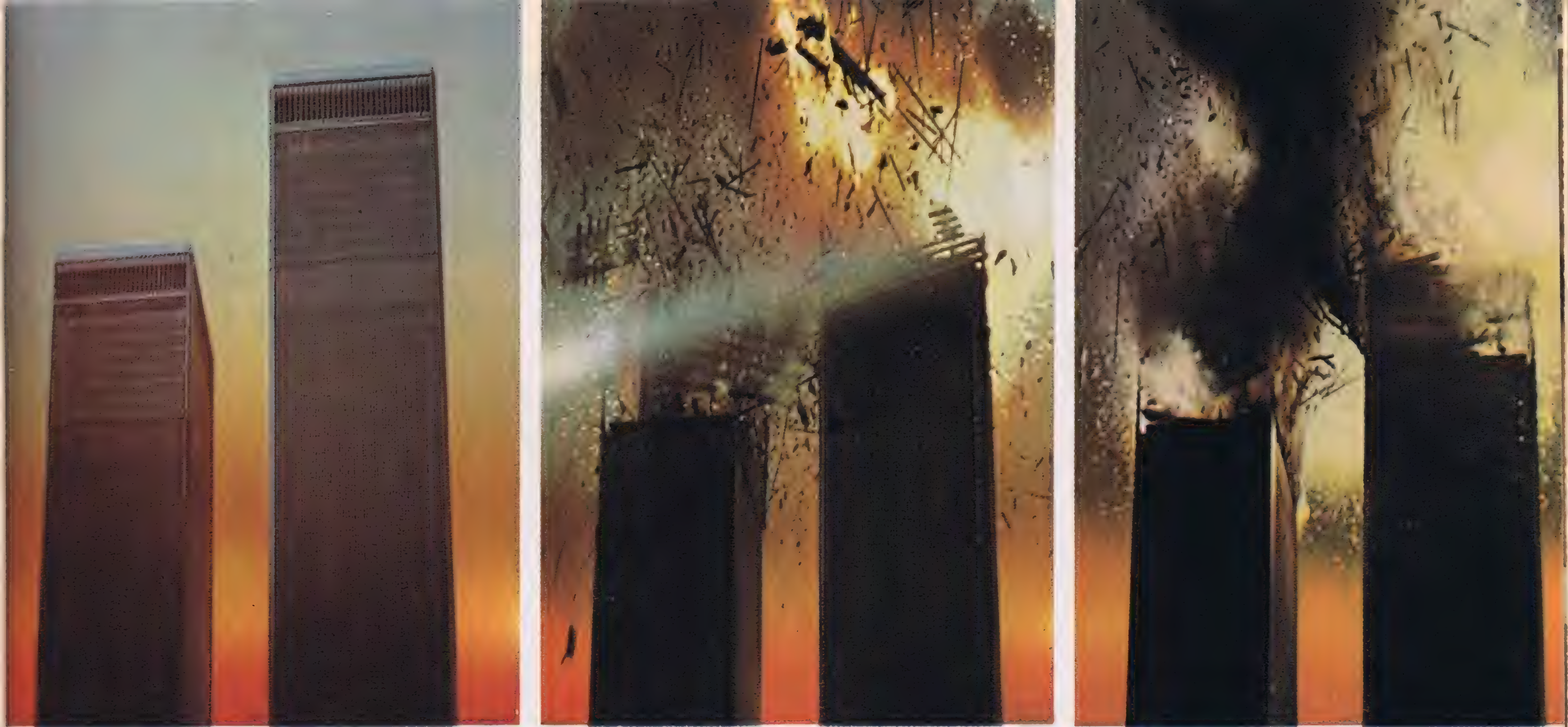
Even Sean Connery, who has gone through innumerable fantastic escapes and dangerous scenes in his six James Bond pictures, as well as in other films, said during the filming of the mud scene, "This is the most frightening set I've ever worked on."

Originally, when Brundin's character was to be swallowed up by the mud, a stuntman was to be used. Then, as Brundin explains it, "I was asked by the director, 'Could you do a close-up? Would you go under the mud?' So I said, 'All right.'"

"I thought I'd like to do it because no one had done it before and because I was scared and had trepidations. Then, too, I wanted to see what it would be like to go under something that wasn't like water."

"It was a very wild and weird experience. I only had to stay under a couple of seconds, and they would cut there. I stayed under for about 10 seconds because it was all right once I was under. But it was this strange kind of feeling."

"I don't know how to describe it except to compare it to experiences I have had as an ac-



Special effects are the ultimate in *Meteor*; over \$16 million was spent. Much of the money went into the fantastic miniature sets like the one of New York's gigantic World Trade Center—destroyed by the fireball.

tor. When I did *Waldo Pepper*, I was up for maybe seven or eight hours in a little, open two-seater, a Tiger Moth, flying in a totally open plane with a pilot in front, and in a carved-out cockpit. It was wild! It was a totally new experience. Then, of course, there was the danger involved, too."

In his living room, Brundin retains a memento of the the days spent slipping and sliding in the mud on the MGM set. It's a

folding canvas chair with his name printed on the back band that he used while working on *Meteor*. The chair still has some of the mud with which it was splattered during the filming of those memorable scenes, and Brundin has no intention of cleaning it.

In addition to the mud, Brundin has vivid recollections of another unpleasant substance—dust. When the special-effects people destroyed some Manhattan skyscrapers

for the film, more dust was created than they expected. As Brundin describes it: "With big blocks tumbling, cement falling through and a barrage of breakaway stuff, there was so much dust that it was covering the set." In subsequent scenes, to retain reality, the set had to be continually covered with dust and much of it floated into the air.

"It was in the air all the time," says Brun-

(continued on page 69)



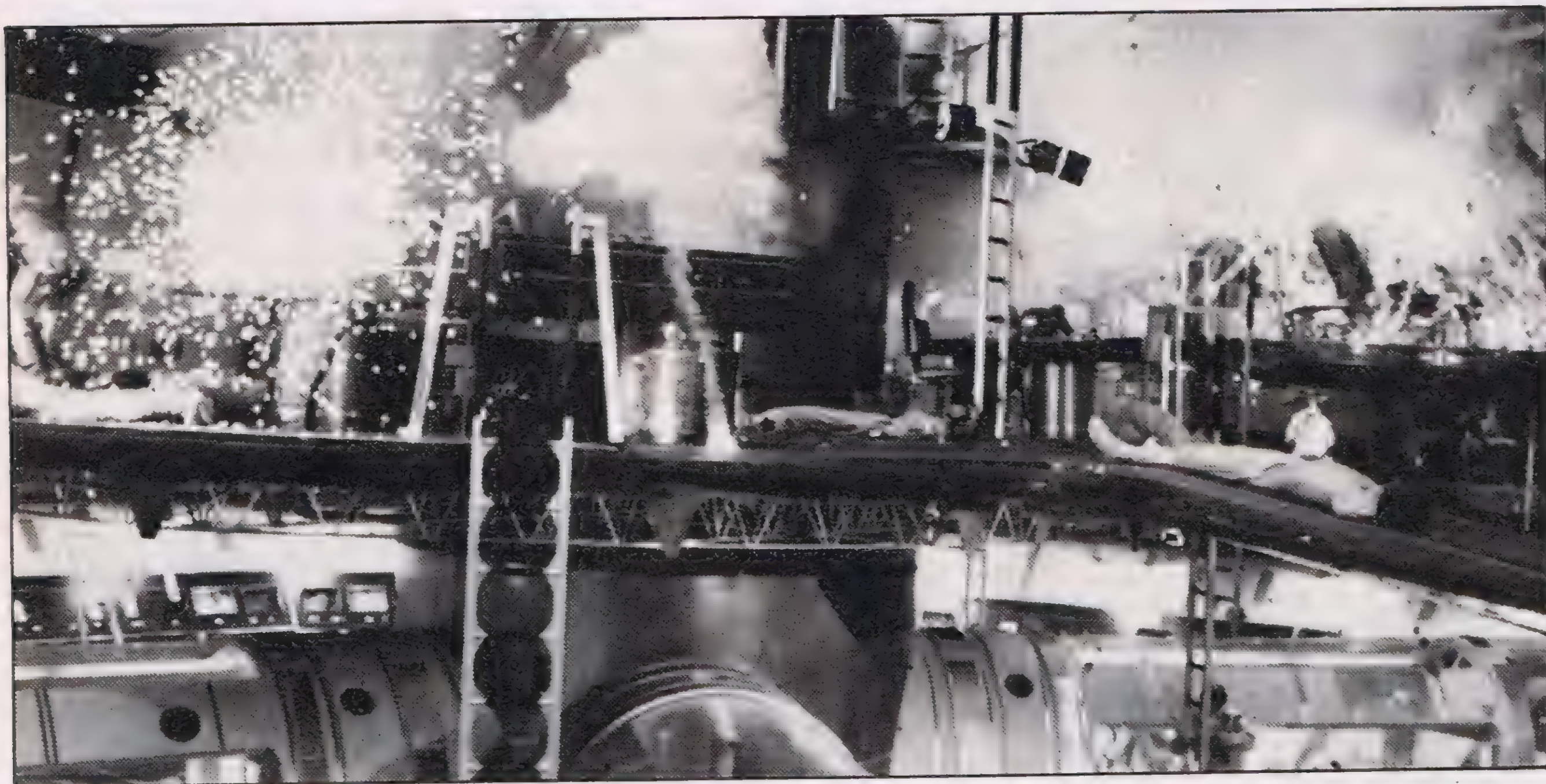
Brundin portrays scientist Rolf Mannheim: "I realized that atomic weapons can be put to a positive use."



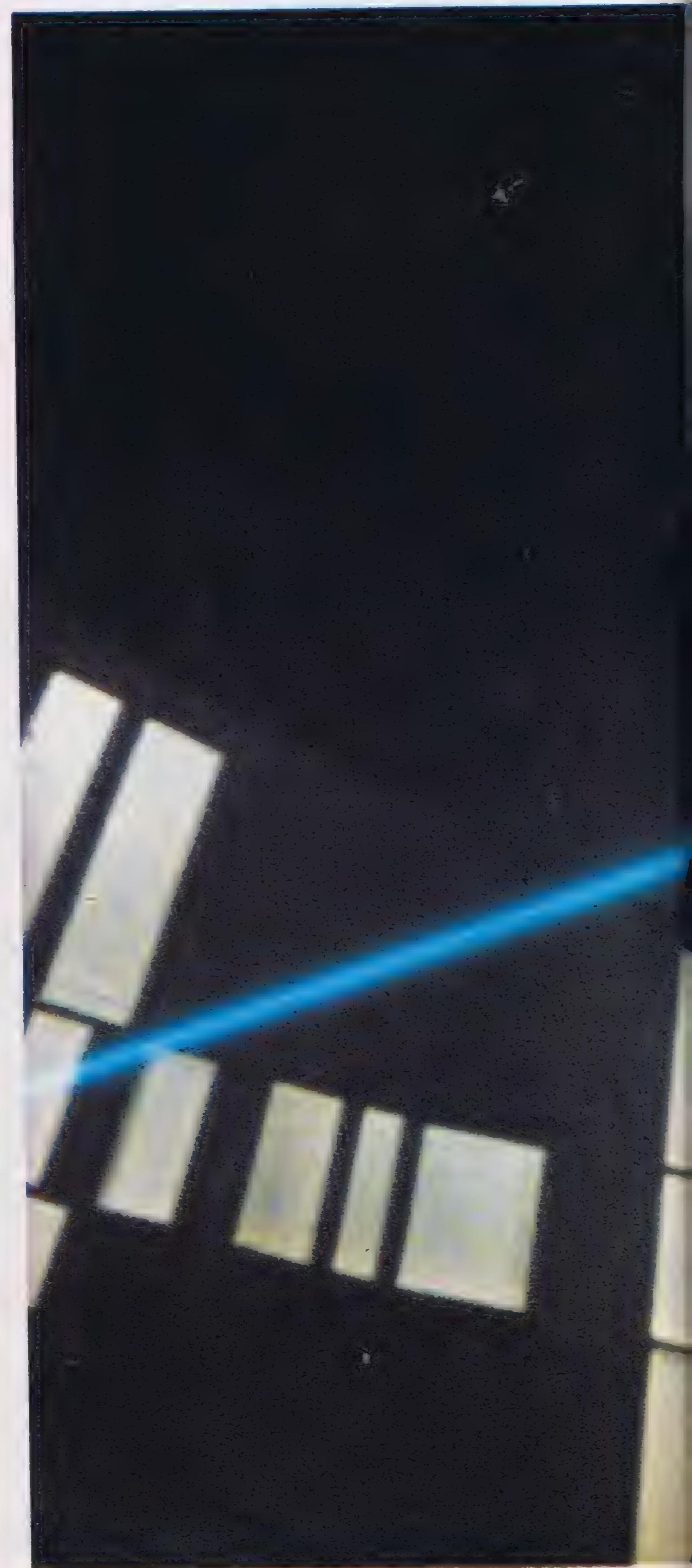
The Magic of 'Moonraker'

A lavish budget and a tempered crew of film professionals helped to create the spectacle of the biggest Bond ever!

When I first directed films," says director Lewis Gilbert, "I used to make an entire feature for less than the *Moonraker* telephone bill." The budget for the latest James Bond adventure totaled more than \$25 million—money well invested, judging by the army of Bond fans now storming box offices across the country. A major part of that budget was expended on the film's SFX, some of which are seen in the photos on these pages.



Top: One sequence calls for the simplest of mechanical effects—a prop snake, convincingly manipulated by Roger Moore. Above: The \$500,000 set of Drax's orbital space center is demolished in a series of full-scale explosions. Below: A 5' model of the *Moonraker* soars heavenward over one of Derek Meddings' flawless miniature sets.





Above Left: No SFX team is needed to make a giant of 7' 2" Richard Kiel. His romantic partner is diminutive French actress Blanche Ravalec. Right: Kiel prepares to sever a "steel cable" with the bare steel of his legendary Jaws. Below: The closing sequences of *Moonraker* boasts a wealth of optical effects, as laser warfare breaks out aboard the Drax space station.



STAR TREK REPORT

The Sounds of "Star Trek"

It hasn't been quiet for the last four weeks.

In my last STARLOG column, you'll recall that I said it was *extremely* quiet, except for the sounds of typewriter keys plunking away on book manuscripts, and an occasional phone call or two. Well, all that's changed. Some of the sounds are welcome;

some are a pain in all the places you would care to imagine.

The entire ground floor of Building E on the Paramount lot used to belong to *Star Trek*. Since principal photography wrapped in January and our staff has been cut way back, much of the office space on this floor has been reassigned to other production com-

Persis Khambatta as Ilia. After her car accident, she's "mending nicely."

panies. The second floor of the building had belonged to the television series *Little House on the Prairie*, but the studio evicted that NBC production to make room for its own projects which are badly in need of space.

About four weeks ago, Michael Landon and company completed their move from upstairs to MGM, on the other side of town. A few days later, the burliest bunch of guys wielding the heaviest hammers ever designed, began tearing out the walls up there, probably with their bare hands; they pounded all the nails in the world into the floor over our heads as they added new flooring and walls. In Gene Roddenberry's office below, they started a small flood when a pipe burst, caused plaster to fall, continually shorted out circuits and broke one of his windows. (Lucky for Gene, he missed all this since he was down in La Costa, working on the novelization.) They clanged on pipes, caused overhead lamps to sway and rattle (not appreciated in earthquake-prone California) and tossed tons of debris down chutes to waiting garbage bins below—about two feet outside our office windows. The din became so unbearable that even Robert Wise complained. For those who don't know, Robert Wise is the calmest, most easygoing director in the business. He *never* loses his temper.

He became our knight in shining armor during the noise crisis. One day even this tolerant, patient gentleman could take it no more. He really chewed the workers out, his bellowing tones drifting back to the people at their desks downstairs. When he finished, the workers had agreed to begin their day earlier and be out of the building by 2:30. Cheers and applause greeted Bob Wise as he triumphantly returned to his office.

But I did say that some of the sounds were *welcome* ones. There was another kind of hammering and nail pounding going on over on stages 12 and 14, where a post-production crew is constructing sets for shooting of the Klingon bridge sequences and a starbase sequence. The shooting took place the week of June 18. Mark Lenard went by Freddie Phillips' reopened makeup shop last week to have impressions taken of his head and face for the appliances which will be part of the Klingon makeup. Mark plays the Klingon commander, and is currently practicing his lines in Klingonese.

Most of the rest of the cast is still relaxing, although nearly all of the actors will be called back later on this year for "looping" (re-recording) of lines. Much of the dialogue recorded during the actual scenes' "takes" is unusable because of background noises. Some of these sounds came from the 8mm projectors for the monitor screens on the



PHOTO: 1979 PARAMOUNT

bridge; some were the sounds of the pulley-operated elevator doors on the bridge, which do not "whoosh" with the same sound as the required sound effect; James Kirk's nifty new captain's chair made too many of the wrong sounds when its motors were operated, and interference came from the sounds of the motors of fans (electric, not *Trek*), used to cool the plethora of hot lights in the film's final sequences.

At least one cast member will be publishing his memoirs on the film in a book from Pocket Books. Walter Koenig has written a book of his own experiences and adventures while playing Lieutenant Chekov in *Star Trek—The Motion Picture*. The yet untitled account will be available some time shortly after the Christmas release of the film (Yes Virginia, there *will* be a Christmas release!).

Persis Khambatta received minor injuries in an automobile accident in Munich, Germany, where she was vacationing. She required a few stitches to close some nasty cuts, but X-rays revealed nothing broken, and she's reported to be mending nicely.

Jimmy Doohan will be attending the Eighth Annual Grand National Mixed Bag Hunt and Conservation Days, November 1-3, sponsored by the Columbus, Nebraska, Chamber of Commerce. Each year the community of Columbus invites selected individuals to attend this nationally recognized hunting and conservation activity. Past attendees have included Astronaut Paul Weitz, General Jimmy Doolittle, Dale Robertson and Roy Rogers.

Gene Roddenberry recently gave the commencement address at Hastings College of Law in San Francisco. The law school, part of the University of California system, is the second largest law school in the nation (after Harvard). Gene wore his doctoral hood, since he holds an honorary Doctor of Letters degree from Emerson University in Boston.

No mailbag this month—the mail has eased considerably. By the way, Shirley Maiewski, head of the Star Trek Welcomittee, suggests that anyone with general questions regarding *Star Trek*, especially about the television show, can probably get faster help by writing to the Star Trek Welcomittee Mail Room, Box 12, Saranac, Michigan 48881. They have been aiding *Star Trek* through their valuable services for many years, all through volunteer work. They also publish a directory crammed with the very information you may be seeking—listings of fan clubs, fan publications, books, conventions and legal merchandise for sale through many dealers. For this directory, send \$1.25 to: Kay Johnson, P.O. Box 24812, Kansas City, MO 64131. ★

FUTURE CONVENTIONS

Here is the latest listing of the upcoming conventions. If you have any questions about the cons listed, please send a self-addressed, stamped envelope to the address below the name of the con. As always, guests and features are subject to last-minute changes. **Conventioners, please note:** To insure that your con is listed on our calendar, please send all pertinent information no later than **15 weeks prior** to the event to STARLOG Convention Calendar, 475 Park Ave. South, New York, NY 10016.

THE PHOENIX SCIENCE FICTION CONVENTION

Phoenix, AZ
Kirk Hill
5415 E. Calle Ventura
Phoenix, AZ 85018

Aug 10-12, 1979

FANTACON '80 (Comix, SF, Horror, Fantasy)

Albany, NY
Fantaco
21 Central Avenue
Albany, NY 12210

Aug 18-19, 1979

SEACON '79 LIMITED (37th World SF Con)

Brighton, England
Colin Lester
69 Wellesley Road
Croydon, CRO 2AL
England

Aug 23-27, 1979

STAR CON DENVER '79 (SF/Trek)

Denver, CO
STAR CON DENVER
PO Box 19184
Denver, CO 80219

September 1-2, 1979

CREATION LABOR DAY (Comix)

Philadelphia, PA
Creation Conventions, Inc.
421 7th Avenue
Suite 908
New York, NY 10001

September 1-3, 1979

FANTASY FILM CONVENTION

London, England
Fantasy Film Conventions
52 Roydene Road
London SE18
England

September 15-16, 1979

OTHERCON III

College Station, TX
Sven Knudson
Box 3933
College Station, TX 77844

September 28-30, 1979

ROVACON 4 (SF/Trek)

Roanoke, VA
Ron Rogers
PO Box 774
Christiansburg, VA 24073

September 28-29, 1979

NON CON II (SF)

Edmonton, Canada
Noncon
Box 1740
Edmonton, Alberta
Canada T5J 2P1

October 5-7, 1979

INTERCON '79 (Trek)

Halifax, England
Empathy
30 Ovenden Way
Halifax, West Yorkshire
England HX3 5PF

October 13-14, 1979

ACADIANACON (SF/Fantasy)

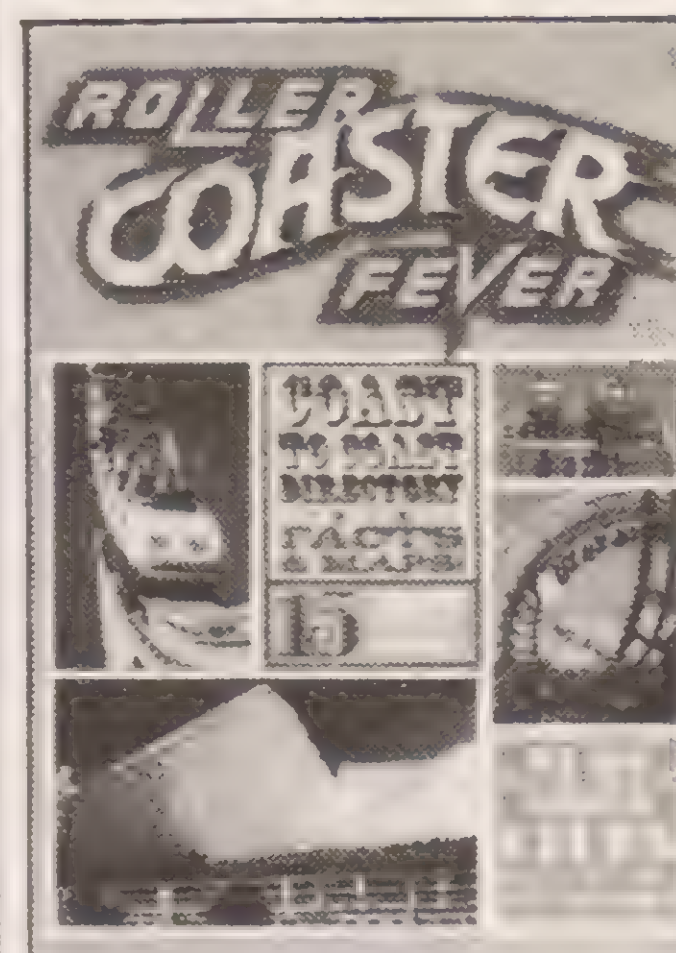
Lafayette, LA
with Kerry O'Quinn & David Gerrold
AcadianaCon
815 East Railroad
Broussard, LA 70518

October 26-28, 1979

The STARLOG/FUTURE LIFE space art slide show, "Reaching for the Stars" is available to all conventions. Featuring a music score by Eric Wolfgang Korngold, the show generally accompanies a guest appearance by members of the staff. Convention organizers should contact Tom O'Steen to make arrangements.

HOT!

Coaster Fever!

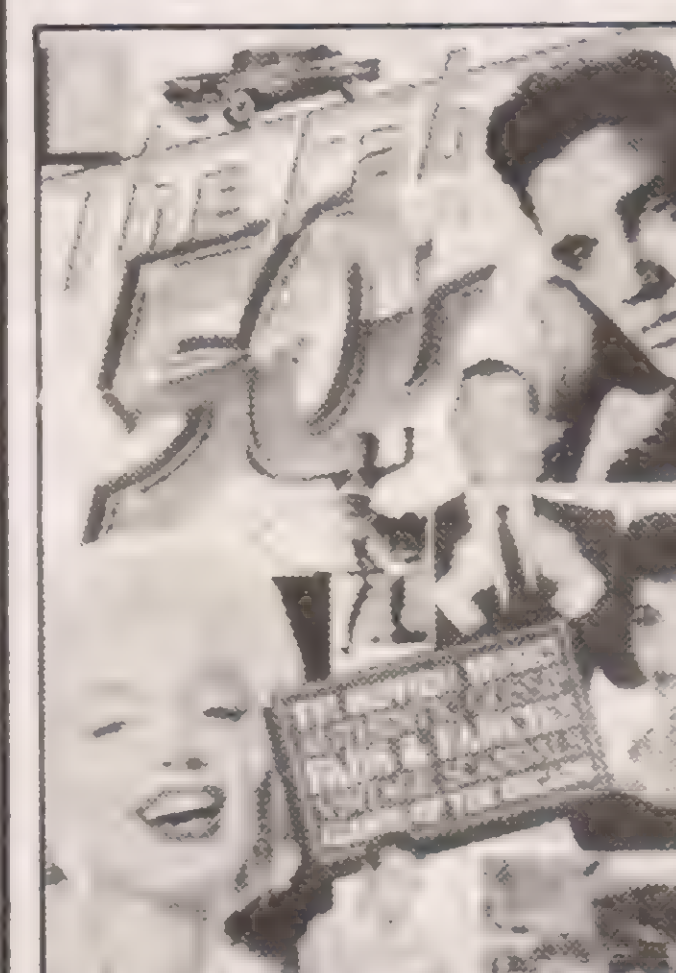


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UNREEL

A look at some of the winners in the SF Short Film Search.

The winning entries in the first annual SF Short Film Search, which were announced in STARLOG #25, stretched the genres of SF and fantasy almost to their limits—from Mark Sullivan's "trip-like" fantasy *Nightspeed*, to the zany *Intestines from Space*, which spoofed the B-movie zingers of the 50s.

Of the 111 entries, 80 were filmed in Super-8, with the remainder in 16mm. As expected, the 16mm entries generally had better production values, however, format and money knows no bounds when it comes to content. There were many Super-8 entries that outshone the 16mm films with their original ideas. A more expensive format does not mean you will have a better film. It's the *mind* behind the camera that determines the quality of the finished product.

Interestingly, the best films were the shortest. *2002*, which was the "sequel" to *2001* by Michael Okuda of Hawaii, ran credits longer than the film itself. It was decided that the sequel would have to be very short, "because all that would happen," Okuda says, "would be the starchild blowing up the Earth!"

David Renwick's *The Fight Game* was a one-man effort of unusual quality. "I wrote, built the sets and props, photographed, animated, did the lighting, acted, directed, added the visual effects, did the titles, edited, recorded the sound, and financed the film completely on my own. My wife provided an assist by starting and stopping the camera for the scenes in which I appeared. She also kept my spirits up when things would get rough." The quality of Renwick's matte work, in particular, is very professional.

A few behind-the-scenes stills and frame blow-ups from the winners illustrate this spread. More photos can be seen in the second issue of STARLOG's new publication, CINEMAGIC. ★



A painting created by Mark Sullivan for his startling 8mm First Prize winner, *Nightspeed*.



Futuropolis, Steve Segal's unusual 16mm SF First Prize winner.



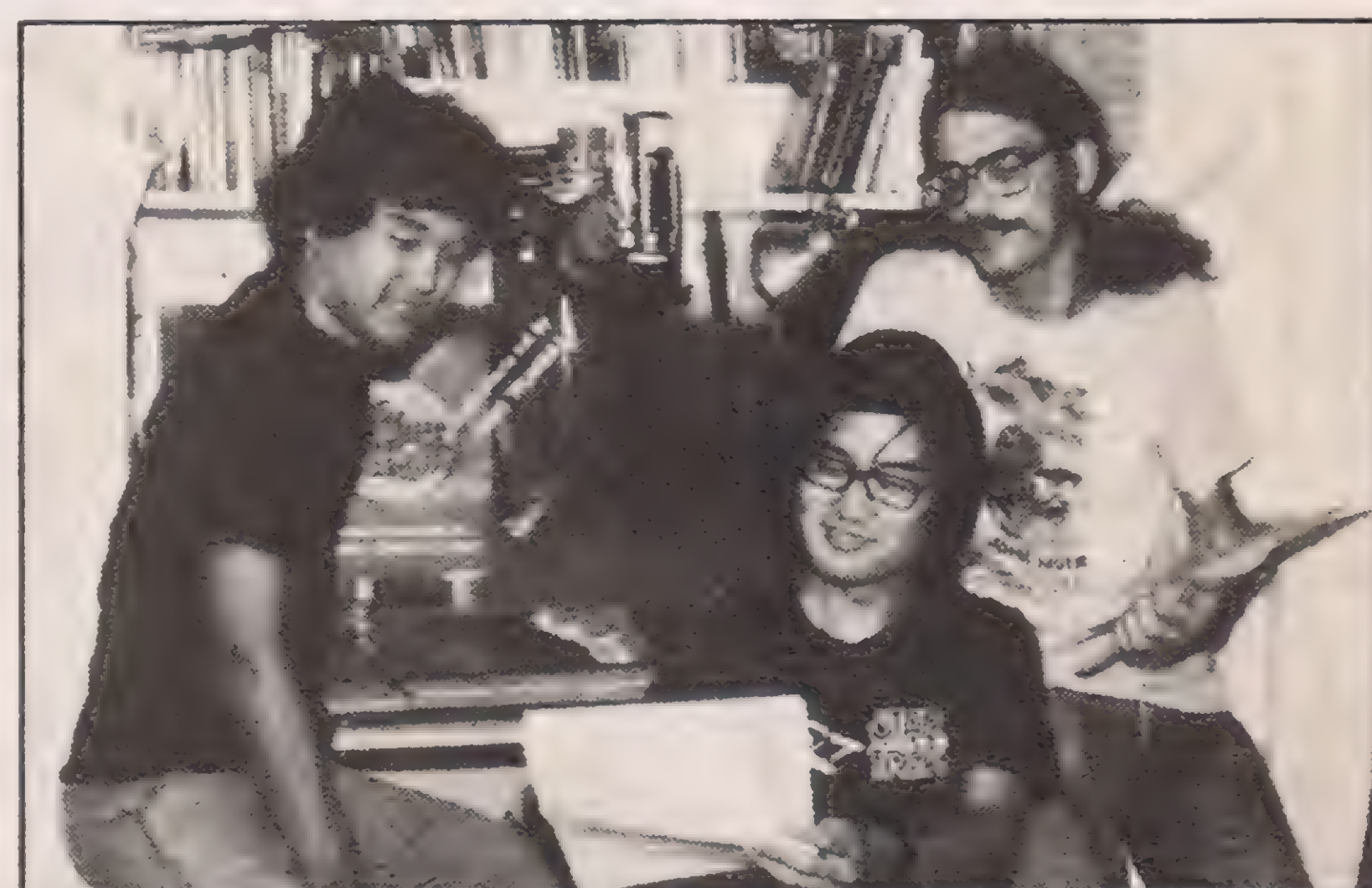
Pat Cannon's 2nd Prize winner in 16mm Horror/Fantasy, *Elixir*.



On location with Clyne's 8mm 2nd Prize winner, *Aliens*.



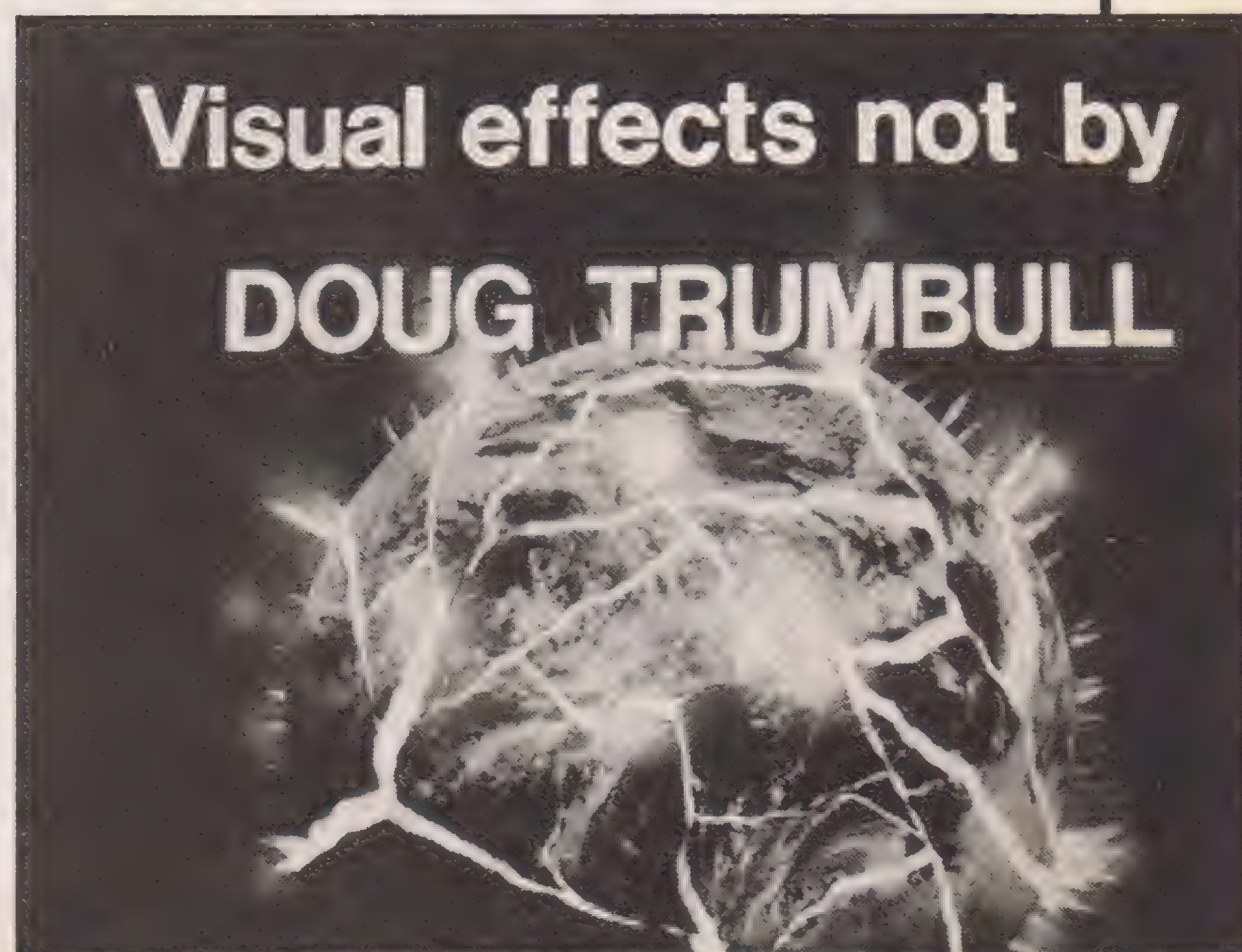
Model animation setup from 16mm Grand Prize, *At the Movies*.



Kobayashi, Okuda and Goldberg discuss 2002.



Captain Cranston is animated in Johnston's *Promo Spot*.



Frame from Okuda's 16mm Honorable Mention, 2002.

**Visual effects not by
DOUG TRUMBULL**

From Buck Rogers To ...Buck Rogers

A new generation is turning on
to space toys and robots.

By STEPHEN J. SANSWEET

They march across the room, guns blazing, smoke billowing in ominous puffs, torsos twisting, gears meshing, pistons pulsating and heads and chests popping open and shut. In place of bellies, some have "television" screens showing Moon landings or battles between prehistoric creatures. From their innards comes a cacophonous din of buzzes, whirrs, beeps, clanks and even some chilling laughter.

The robot army is on the march, but the only things these miniature tin and plastic automatons are likely to capture are the hearts and imagination of delighted children and adults. The battery-powered and clockwork robots are just one part of the 45-year history of toys with an outer-space or science-fiction theme. Although conceived for children, many of the earlier toys now occupy places of honor in the homes of hundreds of space toy collectors all over the world. The huge success of *Star Wars* has sparked a

resurgence of interest in the older space toys and has uncorked a flood of modern-day rockets, laser pistols, character dolls and just about anything else a toy company thinks it can slap a "space" label on.

It all began with Buck Rogers, that quintessential American hero who awoke from a 500-year sleep in 1928 to find himself in the 25th century and on the daily and Sunday comic pages of hundreds of newspapers. Buck, Wilma Deering and Killer Kane were instant hits, and two of America's biggest and best-known toymakers decided to turn two-dimensional fantasy into three-dimensional reality.

In 1934 the Daisy Manufacturing Co. introduced the first in a series of pistols based on the strip, the Buck Rogers Rocket Pistol XZ-31. It was made of heavy-gauge blued steel with shiny nickle-plated trimmings. When you cocked the handle, the gun made a funny sort of "zap" sound just like Buck's

gun in the comics. The Buck Rogers strip had been running for five years before the first toy was made, so the pent-up demand was tremendous. Some two and a half to three million guns were snapped up that Christmas at a price of only 50 cents each. Daisy also sold cloth and metal Buck Rogers helmets that resembled the soft canvas or leather helmets of early aviators.

The other Buck bonanza was reaped by Louis Marx & Co., which built its reputation on mass-produced (and therefore inexpensive) whimsical and imaginative tin wind-up toys. A 1934 Sears, Roebuck newspaper ad, which offered Marx's Buck Rogers 25th Century Rocket Ship at a "special price" of just 78 cents, described it like this:

"It flashes with a trail of sparks and a weird droning sound. Colorful lithography. Wing protected wheels. Powerful windup spring. Replaceable protected flint shoots the sparks. Heavy gauge metal; 12 inches long."

The Buck Rogers ship, with some variations in design and lithography, became a Marx staple for nearly 20 years.

There was no stopping the Buck Rogers craze. They are all carefully and lovingly detailed and pictured in Robert Lesser's book, *A Celebration of Comic Art and Memorabilia* (Hawthorne Books). Lesser, a Manhattan representative for sign companies, has hundreds of comic-character toys and what must be the world's most complete collection of Buck Rogers items. They include printing and lead-figure casting sets, rockets skates, chemistry sets, fireworks, a set of Tootsietoy rocket ships, costumes, balsa wood kits to make space ships, telescopes, badges, Big Little books, pocket and wrist watches and even a pair of Buck Rogers sneakers. There were other space toys in the 1930s, such as small steel rocketships on rub-

This is a scene from *I Robot 2*, a film-in-progress by long-time toy collector Bill Shelley. Most of the roles will be played by space toys.



PHOTO: BILL SHELLEY

This view of a tiny part of a collection is enough to make a space toy enthusiast green with envy. The *Space Patrol* vehicles are among of the best of the tin toys.





Robby the Robot in assorted sizes and designs. All are made out of tin and are mobile, either as wind-ups or battery powered.

ber wheels, but the only ones that came close to challenging Buck Rogers were the few Flash Gordon toys and timepieces. Marx made a Flash Gordon Rocket Fighter Car with the same tooling used to make the earlier Buck Rogers Rocket Ship. One of the most visually stunning of the Flash Gordon toys is Marx's art deco Radio Repeater Click Pistol from 1935. The tin pistol is beautifully lithographed in a muted orange and silver with a portrait of Flash on the handle and other fanciful decorations on the rest of the gun.

There were few space toys made during or immediately after World War II, and it wasn't until the early 1950s that space and science fiction became marketable again. This time it wasn't the Sunday funnies but that infant medium, television, that sent youngsters' imaginations soaring. *Tom Corbett—Space Cadet* and *Captain Video and his Video Rangers*, along with other television shows and low-budget science-fiction movies, lead toy companies on another galactic jaunt. Marx recycled its Flash Gordon pistol and—yet again—the Buck Rogers Rocketship for young Mr. Corbett. Several manufacturers turned their medieval and Western forts into tin-walled space forts complete with rocket and saucer launchers, plastic-helmeted good guys and ugly aliens.

Following the war, the Japanese toymakers reigned supreme. It was an industry that

literally rebuilt itself from the trash heap as toymakers refashioned tin cans discarded by the American occupation forces into brightly colored, remarkably clever animated toys driven initially by friction or tightly wound springs and later by batteries.

One of the earliest robots—and still a favorite of many collectors—is the Atomic Robot Man, a grayish-brown tin wind-up barely five inches tall. He (for some reason, almost all robots are masculine in gender) is

just the opposite of the illustration on his box. It pictures a menacing giant robot towering over a city of skyscrapers and striding Godzilla-like down the street.

"The Atomic Robot Man is so likeable. He wouldn't hurt a flea—at least I don't think he would," says Bill Shelley, a top collector and filmmaker who doubles as art supervisor for a California school district. "He looks like what people think a robot should look like, a kind of naive tin woodsman," says Shelley, who is using the robot along with many others in a space toy film, *I Robot 2*, expected to be completed this year.

Atomic Robot Man has a head that resembles a pressure-cooker, with hollowed-out eyes and miniature tin cans for ears. He is lithographed with gold rivets, a clock and three dials, and when he is wound, spikes under his feet make him lumber from side to side like an injured skier with both legs in casts.

While the wind-ups are often attractive and evocative, the Japanese battery toys, on the other hand, are almost always comical, whimsical or provide a "mystery action" that's sure to surprise and bring a smile. For example, the Dino-Robot marches along, halts and then its robot head splits open to reveal a ferociously ugly lavender dinosaur head. Or, a personal favorite, the marvelous Laughing Robot. After it stops zooming around, hitting objects and backing away, its head rises off its chest and its mouth flaps spring open to reveal a brightly lit toothy grin. The robot's lanky arms shake to-and-fro and it emits the kind of maniacal laugh you'd hear in an amusement park fun house.

Since the interest in collecting and researching space toys is fairly recent, no one is really sure how many have been produced. Pierre Boogaerts, a Paris collector and toy dealer, says in the introduction to *Robot*, a French picture book of space toys, that between 4,000 and 5,000 different space and science-fiction toys were made, mostly by the Japanese, during the 50s and 60s. That figure seems incredibly high, but Boogaerts argues



Mint-condition Flash Gordon pistols with packaging. Having the original packaging increases the value of the collectible.



that since the toys were made mainly for export to the large American market, and Americans are such voracious consumers, "the Japanese manufacturers felt obliged to create a great number of different models."

The tiny battery-operated motors inside the toy robots and other space toys can run an amazingly complex series of gears, rods and levers that control basic movement, sound and strange actions. The 1963 Space Explorer

Featured on this page are many of the collectibles mentioned by Sansweet. A life-long hobby, his collection is worth thousands of dollars. To the collector, however, they are invaluable and irreplaceable.

by Yonezawa looks like a red tin box with some silver trim and a black and gold herringbone screen. But just throw the switch and feet pop out from under the box and a head with flashing green eyes rises slowly from the top. The herringbone screen drops to show a three-dimensional scene of a bearded astronaut at the controls of the robot. Space Explorer then starts to walk in a sort of side-

(continued on page 71)



Grady Hunt

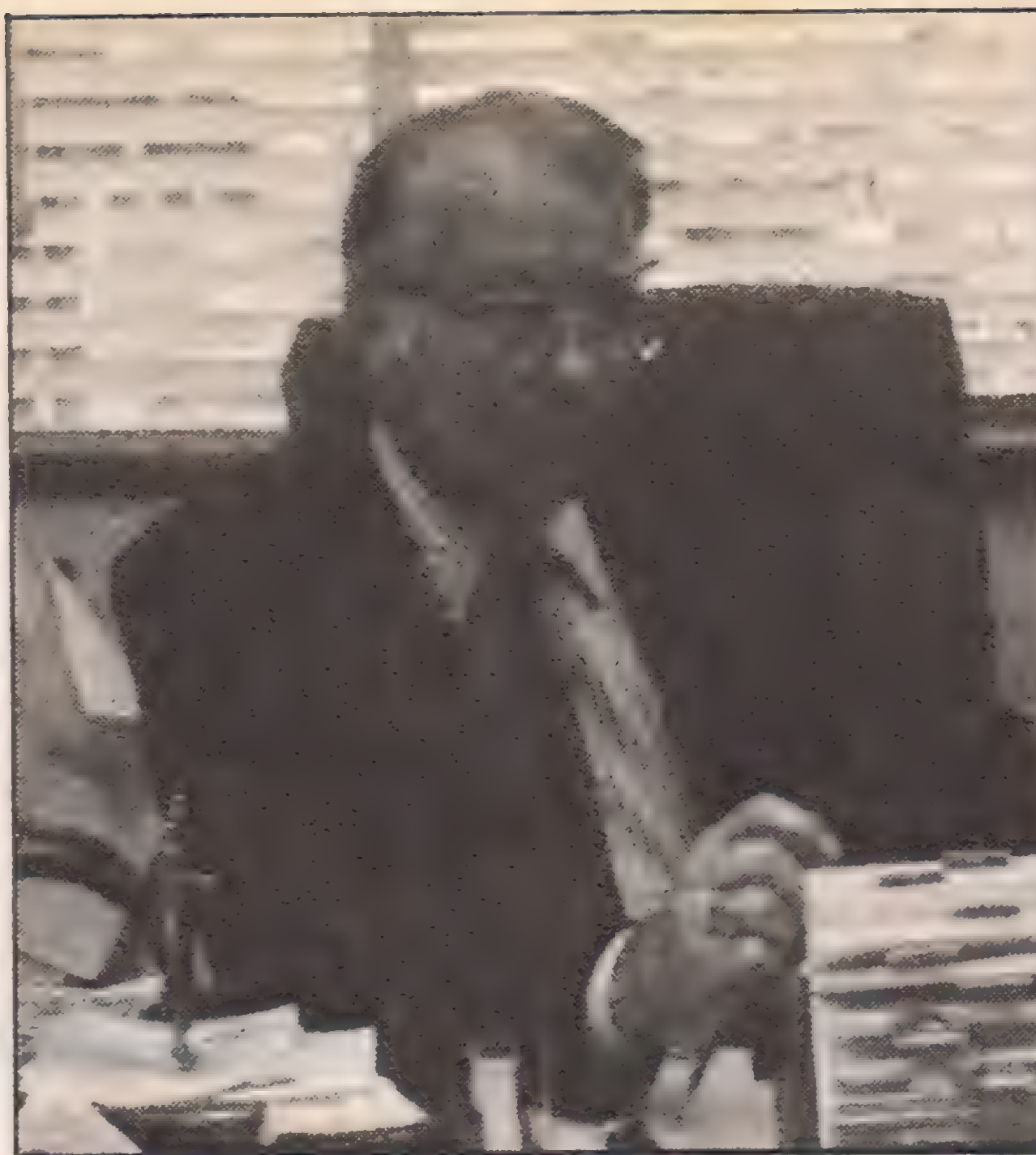
A Man in Love with His Profession

By J. BLAKE MITCHELL

In a Hollywood office the size of two enlarged phone booths placed end to end, crowded with odd bits of costumes, pieces of fabric and sketches, walls covered with plaques, an impressive collection of Emmy nominations, production charts and scores of telephone messages... sits costuming wizard Grady Hunt. And from the looks of it all, time is about the only thing he might possibly be in short supply of.

Hunt's design credits stretch from the legitimate stage to the early days of live television, where the antics of Milton Berle or Steve Allen were often enhanced by the costuming skills of his creations.

"You were always in a hurry in those days," Hunt recalls. "Costumes for entire shows had to be created practically on a moment's notice. Costumes were always splitting under the strain, zippers letting go at the wrong times. The stories I could tell about zippers... I remember one lovely star who was forced to do her entire number with her arms pinned to her sides and her back away from the cameras because the only thing holding the costume together was one small hook and eye. Those were the days of live television, when you couldn't stop and do a second take." Hunt laughs warmly, and the glint in his eye indicates that he just might miss those days.



ALL PHOTOS: JAMES FERGUSON



Above: Grady Hunt in his cluttered office. Left: The high priestess robe from *Fantastic Journey*. Right: Costume for Zorgon the Malevolent from *Quark*. Opposite page: Betty's dress uniform from *Quark*.

Long-time SF costume designer Grady Hunt is a busy man, creating sartorial delights with "dreams, imagination, occasional coat hangers and a staple gun."

In recent years the costumes of Grady Hunt have lent charm and strength to such shows as *Ziegfeld—The Man and His Women*, *From Here to Eternity*, *Police Woman*, *Wonder Woman*, *The Six Million Dollar Man*, *Fantastic Journey* and his personal favorite, *Quark*. But Hunt's involvement with these shows goes beyond deciding who looks good in what.

"It is the duty of the costume designer to create the *mood* of the characters; the color of the show," Hunt says. "When a producer comes to me, the first thing I do is read the script and try to put myself into each character's place. I want to know who he is. . . what does he do? I have to see to it that I understand how he will react to the situations he will be forced to encounter. Once that's done, then I start to sketch, keeping in mind the things I have learned about him and finally who will be playing the character. This has to be done with every individual that will walk across the screen. Of course I have to work within the confines of the script's budget but, perhaps the most important thing is, can someone produce or manufacture the costumes that I have created? You can sketch anything, the only limitations being the width of your imagination. The art is designing so it can be constructed."

And what kinds of demands are made on a

costume designer by the directors and/or producers?

"The one most often heard is the desire to stay within budget. So many times I knew that I could have designed much better costumes if there had been more money. For example, on my favorite space show, *Quark*, there were so many other things I wanted to do. But the money, and of course the time, held us back."

Since the budget is such a crucial factor, it's up to the designer to come forth with some creative cost-cutting techniques.

"Coat hangers. . . you'd be amazed by the things you can do with coat hangers. Frames, for example, for head pieces, helmets—even wings! Great things, coat hangers. I'm big with tea strainers, too. The helmets for the Gorgons in an episode of *Quark* are nothing but football helmets, tea strainers and black paint. Old wigs are great, too. The little hairy creature from that same series, the Dink, was constructed completely of old wigs cut apart, sack cloth for a base and a clear plastic ball cut in half for the two eyes."

Another problem Hunt often ran into was when the actor had certain body flaws that the character he was portraying shouldn't. But there were plenty of costuming tricks that would conceal the flaws.

"Of course," Hunt says. "If he or she is a

little too heavy, you can use dark colors to hide that. The lighter the color, the more light-reflective it is and the larger the person looks. The most important thing to remember is to play up the assets of the actor and tone down the imperfections. A costume is a very powerful weapon—it can overpower the most beautiful actress. That isn't what you want. Unless, of course, that is called for in the script, but that happens very rarely. You want to compliment the person who is going to wear the costume. So you find the best feature and play it up so that it will take away from the flaws. How many times have you, as a viewer, known for a fact that an actor or actress was getting heavier and then seen them come on the screen looking as slim as ever? The line of sight is very important."

What is meant by the line of sight?

"Well, very simply, if a woman has quite broad shoulders and hips and we design a gown for her where the shoulders are made to look narrower, then your eyes will see only the line we have created and not the actual line under the dress. Therefore, you will see her as slimmer than she may in fact be. It is your job as a designer to create an image for the eye of the viewer. Illusion—that's the key."

It is the creation of those kinds of illusions that has made Grady Hunt such a supreme master of his beloved profession. ★

Secrets of a Space Artist

By DON DIXON

When West Coast editor David Houston suggested that STARLOG's readers might enjoy learning the "tricks" of the space art business, my first reaction was: Great, it'll give me an excuse to be a Writer. After reflecting a bit, though, I realized that I had just agreed to write one of those awful "how-to" pieces. You know the type:

"How to Paint a Beautiful, Glorious Seascape in Just Four Easy Steps"

Step One: *Roughly sketch in the composition. (Okay, that's simple enough...)*

Step Two: *Squeeze out little globs of oil paint as shown. (A cinch...)*

Step Three: *Smear the paint around a bit. (This is fun!...)*

Step Four: *Beautiful, glorious finished seascape. (Huh? What?!)*

That awesome gap between steps three and four used to frustrate me terribly when I was learning to paint. I had two theories to account for it. Either (a) the process of getting from three to four was so obvious to anyone of normal intelligence that further explanation was deemed unnecessary, or (b) the miserable author/artist was trying to guard his secrets from would-be competitors. It didn't occur to me until after I had finally learned to paint that some skills can be acquired only after a vast amount of trial-and-error (mostly error; my dog Laika has a house built entirely of early Dixon originals).

You can't really teach painting; about the most you can do is demonstrate it. So that's what I'll try here. Photographer Joan Tregarthen has parked her camera over my left shoulder to record *everything*, so if I screw up, you'll see it. This is coming to you live...

But first, we have to do some shopping.



A portrait of the step-by-step artist—Don Dixon. Dixon goes through the various processes of creating an astronomical painting, from cutting the board; to creating stars, to the finished art.

Sable Brushes: Grumbacher #1, 2, 5

Nylon Brushes: a selection of flats

Japanese sumi brush

Sponge

Rubber cement

Water squeeze bottle

16 x 20" #202 Crescent "super smooth" technical illustration board

Catalina poster colors: burnt sienna raw umber, light yellow, brown, yellow-

green, blue, light brown

Acrylics: a good selection of basic colors, plus titanium white, ivory black, yellow ocher, burnt sienna and acrylic clear gell medium

Gouache: ivory black, permanent white (plus a good selection of basic colors if you use airbrush)

Krylon ultra-flat black spray

Clear, flat spray lacquer

Now that we're all packed, where shall we go?

The planet we visit should be pretty enough to be fun to paint. If there are no objections, I'd like to paint my personal favorite, the most spectacular planet in the solar system. I'm referring, of course, to Neptune.

Now that we've decided... what's that? Oh, come on... that planet is so gaudy and overdone and—put down that phaser!

Okay, Saturn it is. (There's no accounting for taste.)

The only satellite in the Saturnian system that provides a decent view of the rings is Iapetus, the ninth one out. The others orbit pretty much in the ring plane. So let's go to Iapetus.

First, we have to figure out how large Saturn will appear in the sky of Iapetus. We can use the following formula:

$$\Theta = 2\sin^{-1} \frac{R_p}{R_o}$$

where Θ is the angle the planet seems to subtend in the sky, R_p is the radius of the planet and R_o is the distance the observer is from the center of the planet.

For our particular problem the relevant figures are: R_p (Saturn) = 60,000 km, R_o (Iapetus) = 3,500,000 km. Substituting:

$$= 2\sin^{-1} \frac{60,000 \text{ km}}{3,500,000 \text{ km}} = 2\sin^{-1} 0.017 = 1.95^\circ.$$

Or, a little less than 2° —about 4 times the apparent size of the full Moon. This means that if our picture covers 40° (the usual field of a camera), Saturn's globe will cover 1/20 the picture's length.

Let's assign a scale $2^\circ/\text{inch}$ for our 16 x 20" board, so Saturn's disk will occupy one inch in our painting.

And now, here's how you do it.

Figure 1. Shows the solution for the following problems: How will Saturn and its rings appear when the ring plane is tilted 15° to our line of view (the inclination of Iapetus' orbit) and the Sun is nearly at horizon level 45° behind our right shoulder? Where will the globe's shadow fall (on the rings) and where will the terminator (the line between day and night) appear on the planet?

This construction is mainly for pedagogic purposes and is a very simplified perspective development. In real life I would just draw the rings with a 15° ellipse template and "eyeball" the rest. But this drawing demonstrates a basic perspective technique called "graticulation:" laying out a plan on a grid and then rotating the grid to the desired angle.

At the bottom right of Figure 1 is a sketch showing the oblateness of Saturn's globe. Like Jupiter, Saturn spins so quickly that it bulges around the equator, so it appears highly elliptical to an observer in the ring plane. But from Iapetus, 15° above the equator, Saturn's "oblate spheroid" will look slightly egg-shaped.*

Figure 2. Cutting the board to size. I use a standard utility knife and a metal ruler. If you cut on the floor, watch your toes; they tend to end up holding the near end of the ruler on long cuts. Practical, but risky.

Figure 3. Spraying the board. I use Krylon ultra-flat black. It provides a nice "tooth" on a smooth surface, dries quickly and doesn't bleed when you hit it with most spray lacquers. Spray outdoors, of course.

Figure 4. A temporary matte border of masking tapes makes the job seem a little less formidable. I usually mask $\frac{1}{2}$ inch beyond the final border so "edge laziness" doesn't show.

Figure 5. Thin a dab of acrylic white with a few drops of water, flick it from a toothbrush with your thumb, and you've got a nice, random star background. (Experiment on waste board first to perfect the technique).

Figure 6. While our stars dry, we'll trace the reduced working sketch of Saturn.

Figures 7,8,9. Rubbing white chalk on the back of the tracing makes cheap carbon paper, suitable for transferring the sketch to the black board. (Tape down the tracing while transferring to ensure good registration).

Figure 10. We now put down a thin white acrylic basecoat. Saturn will turn out too dull if we paint directly over the black.

Figure 11. Using a "dirty" mix of burnt umber, green, yellow ocher, black and white acrylic, mixed with clear gell and thinned with a wet brush, we start building the landscape. By getting different colors on both sides of the brush, and then "scumbling" it on to the board, we can generate a random, rocky effect which can later be elaborated.

(Note: The whole trick to making realistic rockscapes lies in fooling the eye into seeing more detail than is actually there. I rarely sketch the landscape or work from photos. Instead, I use various techniques to produce a random effect, and then squint my eyes and imagine what formations I see in it. This makes for a more natural, less obviously composed landscape.)

(Hint: Try fooling around sometime with a sponge, earth-tone poster paints, acrylic gell and dishwater detergent. Foam up the colors and later use a brush tipped with white to highlight the "holes" as the foam dries on your board. This technique can produce some very rocklike formations.).

Figures 12,13. We continue building the landscape. I'm trying to create the impression that the Sun is setting, and its light is

glancing off the highest peaks. (Remember that even in space shadows are rarely pitch black; the illuminated peaks provide plenty of bounce light).

Figure 14. Saturn's basecoat is dry now, so using my finest brush I start coloring it and roughing in the details with gouache (or poster paints).

Figure 15. Now we start getting fancy. I've masked off the rings with thinned rubber cement and am airbrushing a soft terminator and a darkening limb. Once this dries, I'll mask Saturn and similarly soften the ring divisions.

(Note: You don't really need an airbrush to achieve photographic realism; patience and good drybrush technique can give airbrush-like gradients. But the airbrush saves time and provides greater flexibility. For most things I use a Thayer-and-Chandler Model A, run off a CO₂ tank. Shown here is the Pasche AB, good for very close work. A good airbrush paint is the re-wettable cartoon color, available from Cartoon Colour Co., 9024 Lindblade St., Culver City, CA 90230.)

Figure 16. Saturn is completed; we return to Iapetus. My original moonlike landscape seems rather boring now, so I've decided to build some nice Bonestellian peaks in the background. In the foreground I spread a thin layer of sudsy water with a sponge. With another sponge, I dab some brown poster paint over the acrylic rocks. As the suds dry, I use a brush tipped with black gouache to enhance the contours that seem to form.

Figure 17. Voila! And as you've undoubtedly noticed, an awful lot went on between steps 16 and 17—exactly what I'd hoped to avoid. Sorry. The final stage of this sort of painting involves a great deal of "tickling" with the small brush, and nothing really seems to be happening. This "tickling" is just a matter of looking at each accidental effect and then trying to justify it, to give it form, by painting shadows and highlights. Had my deadline permitted, I would have continued working on this painting for another four or five hours, to give it that final polish and realism.

But I suppose that can be left as an exercise for the student.

*Dimensions of most elements in the Saturnian system can be found in the Larousse *Encyclopedia of Astronomy*. While dated, this book contains a wealth of data essential to a space artist, largely because it was written by one: Lucien Rudaux.

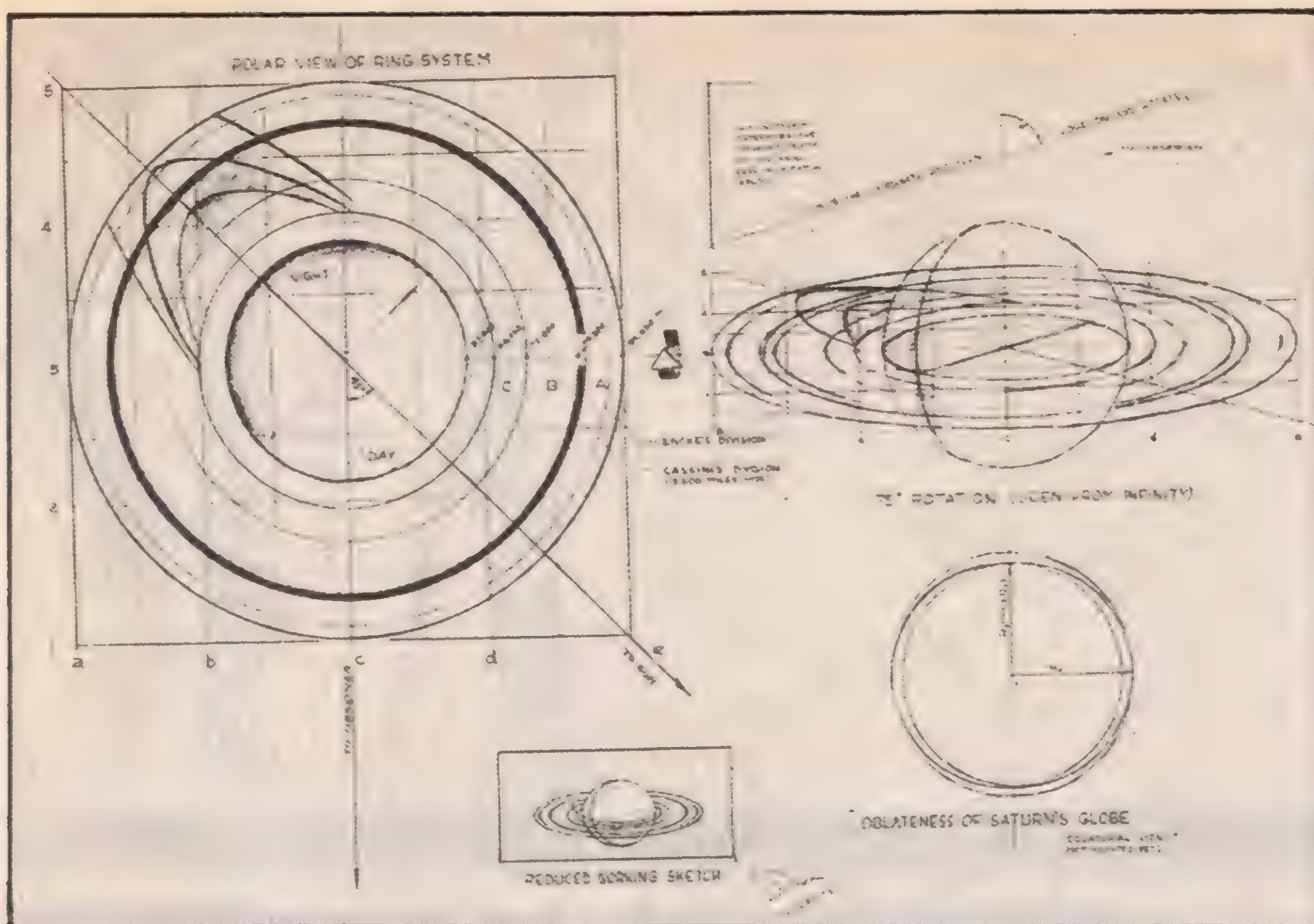


Figure 1



Figure 2



Figure 3

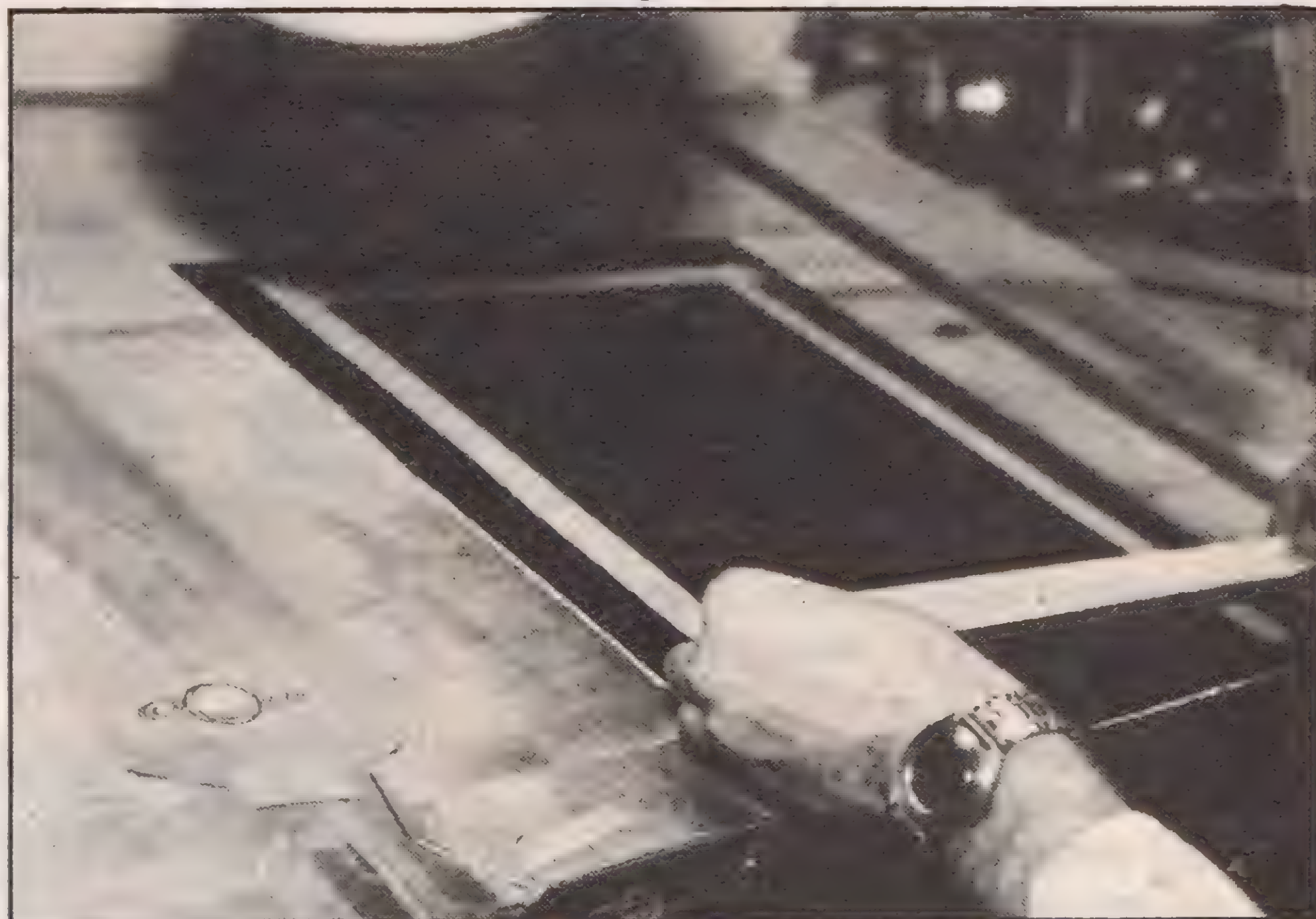


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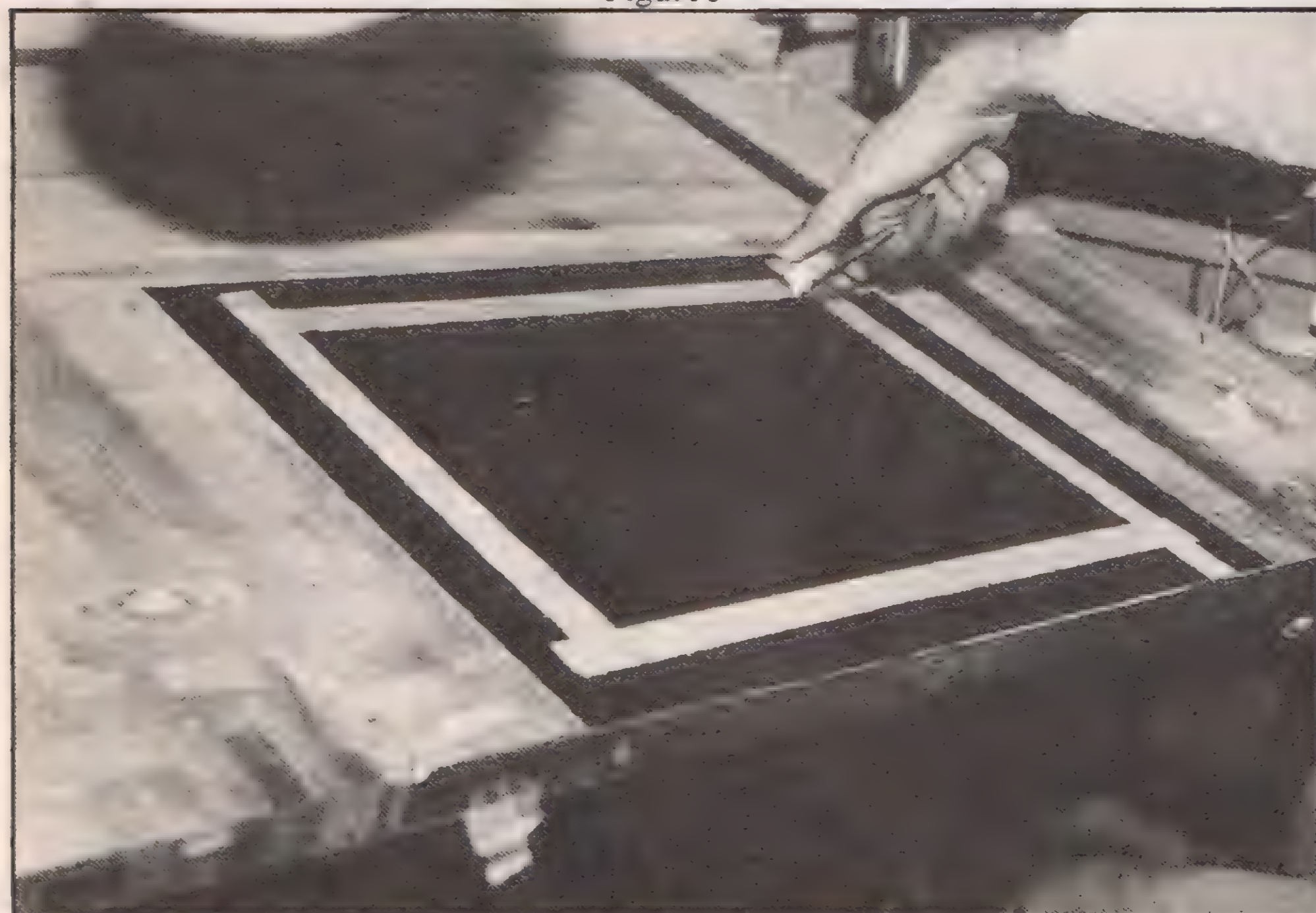


Figure 5



Figure 6



Figure 7

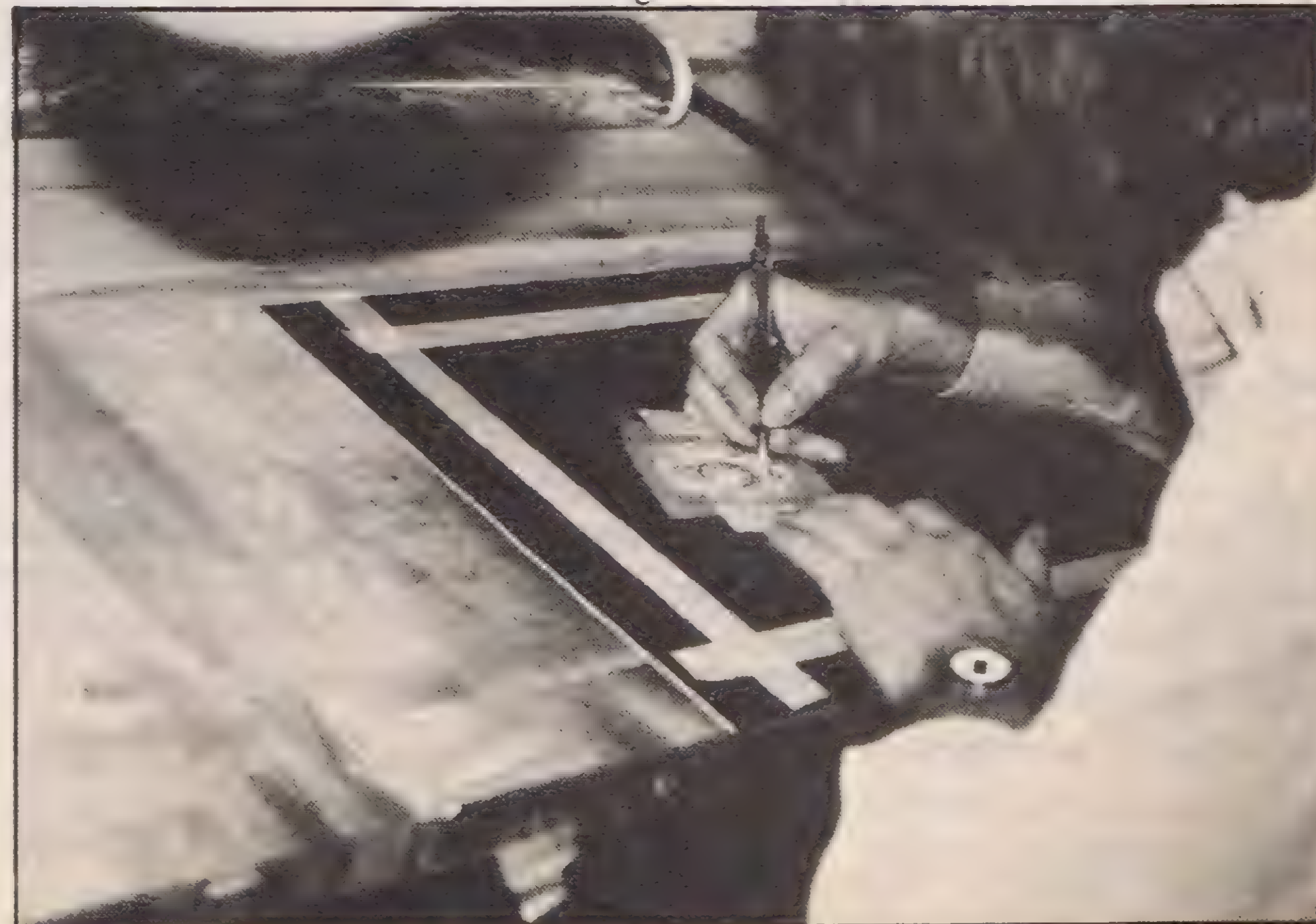


Figure 8

ALL PHOTOS: JOAN TREGARTHEN

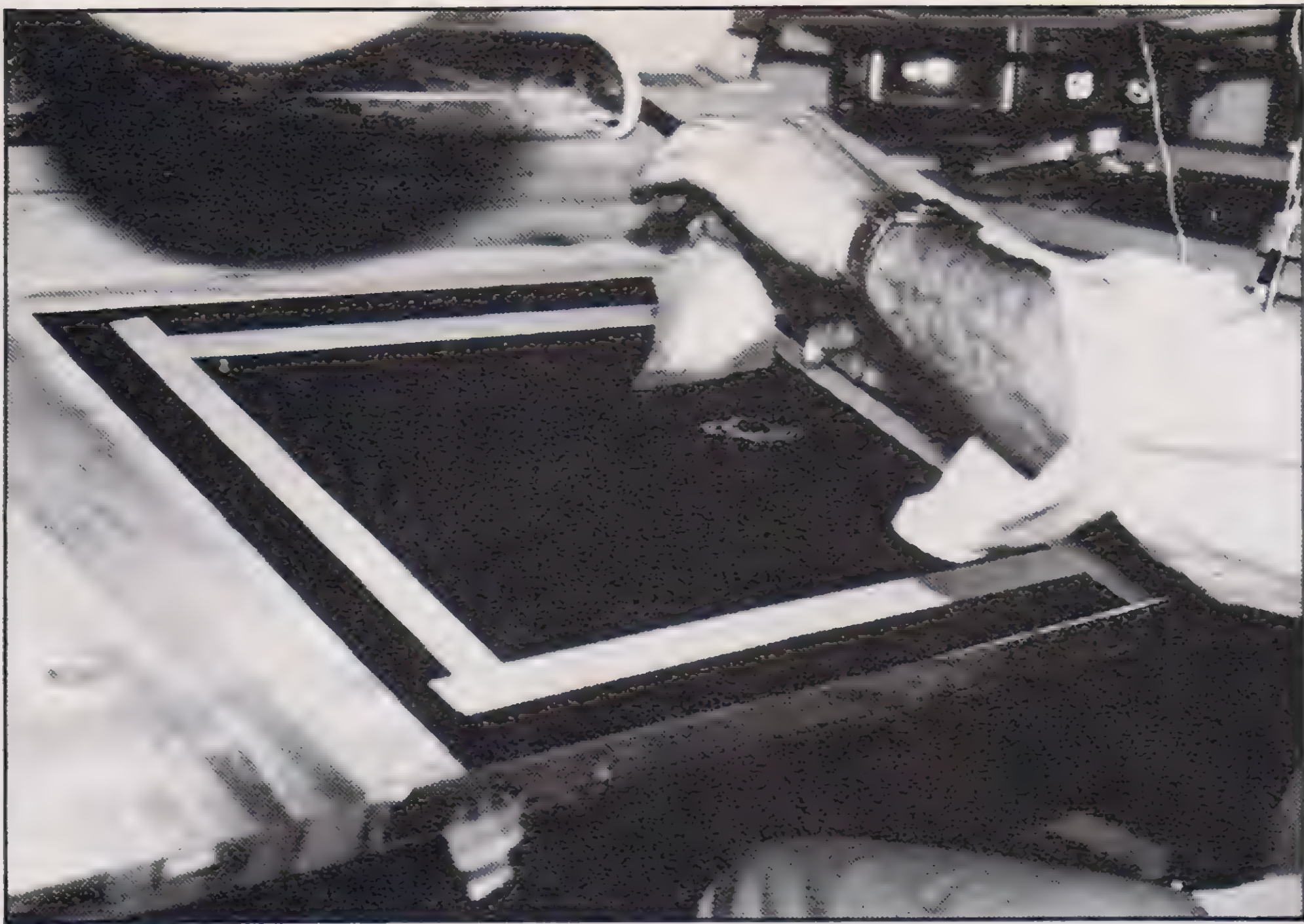


Figure 9

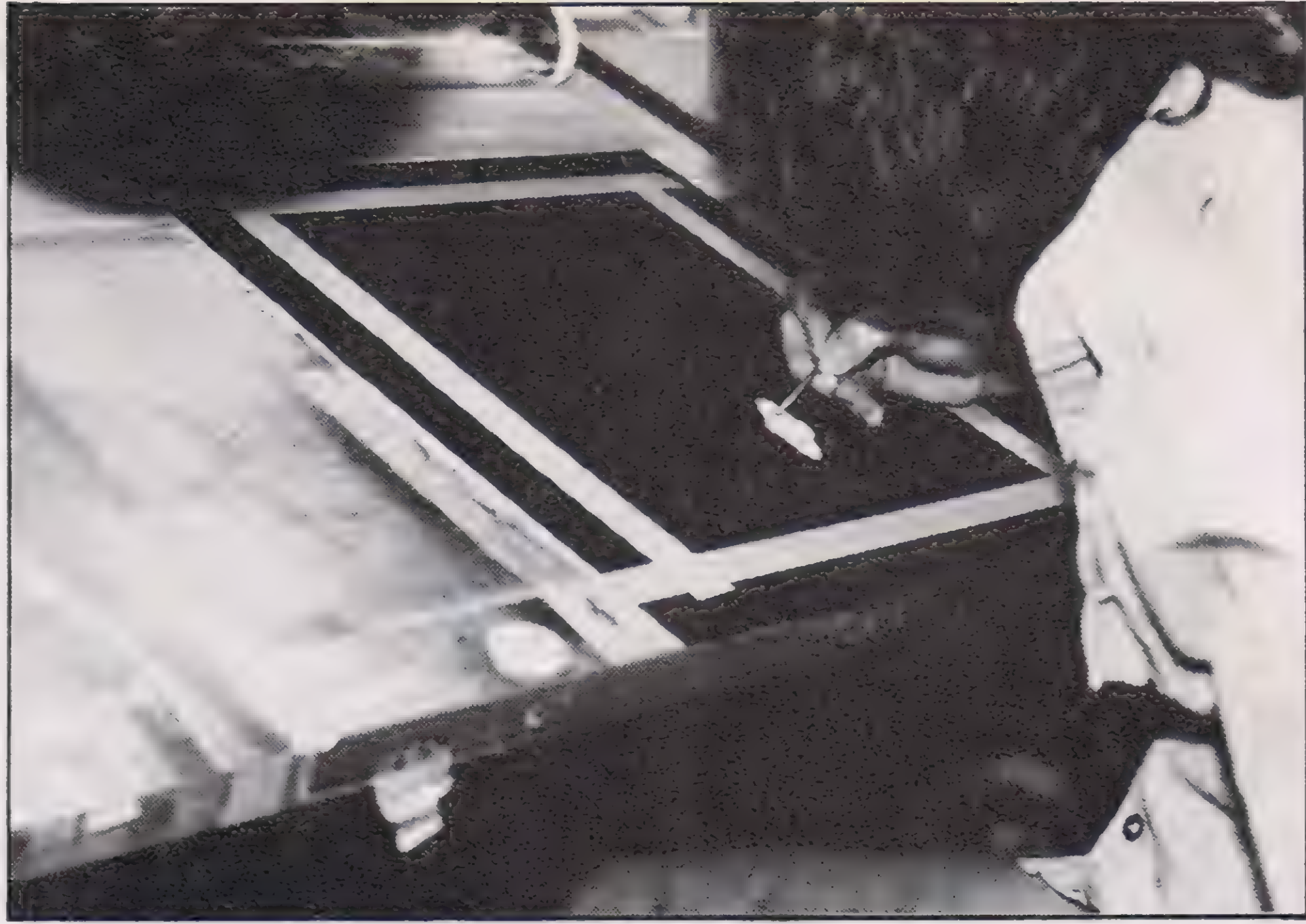


Figure 10

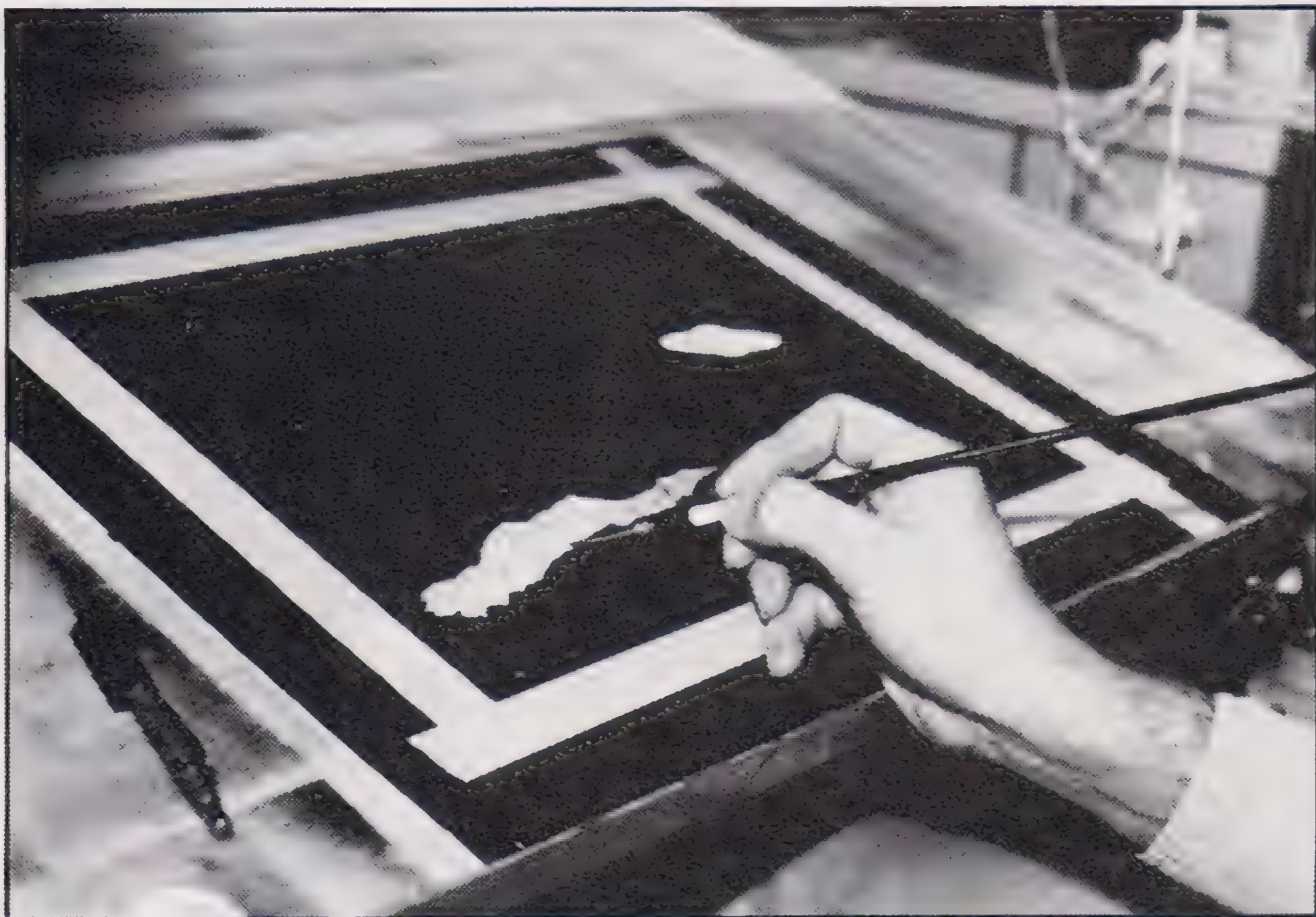


Figure 11

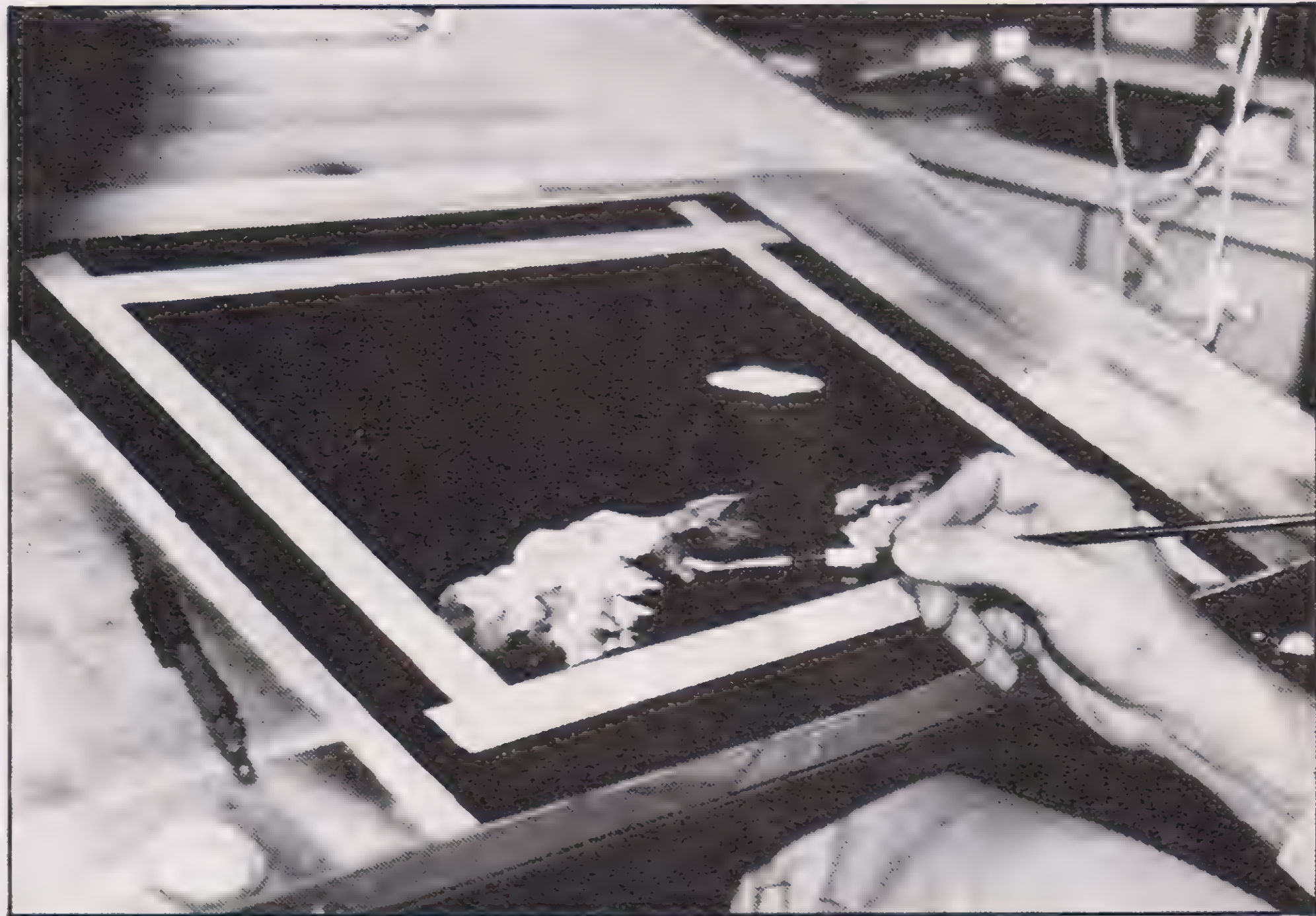


Figure 12



Figure 13

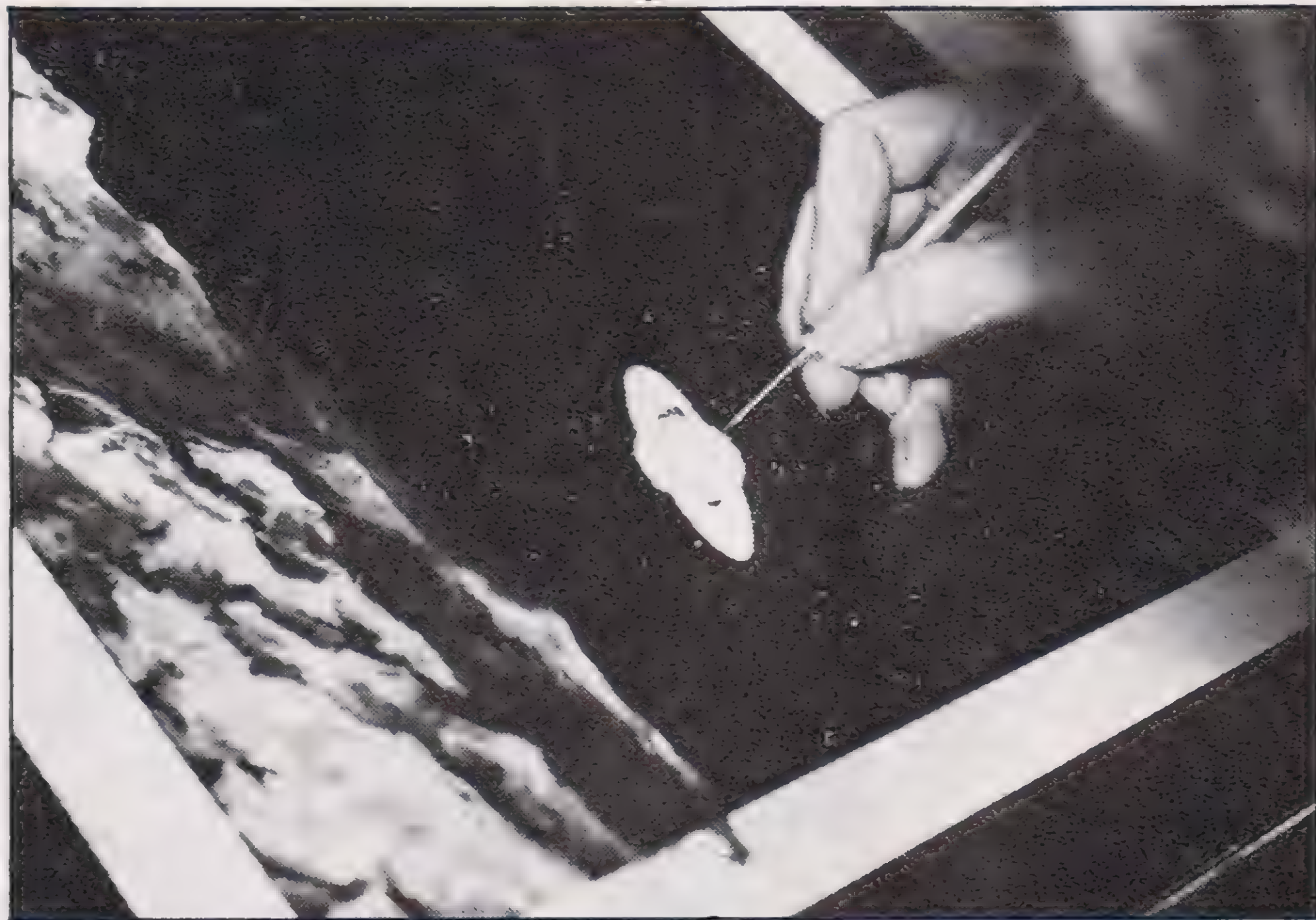


Figure 14

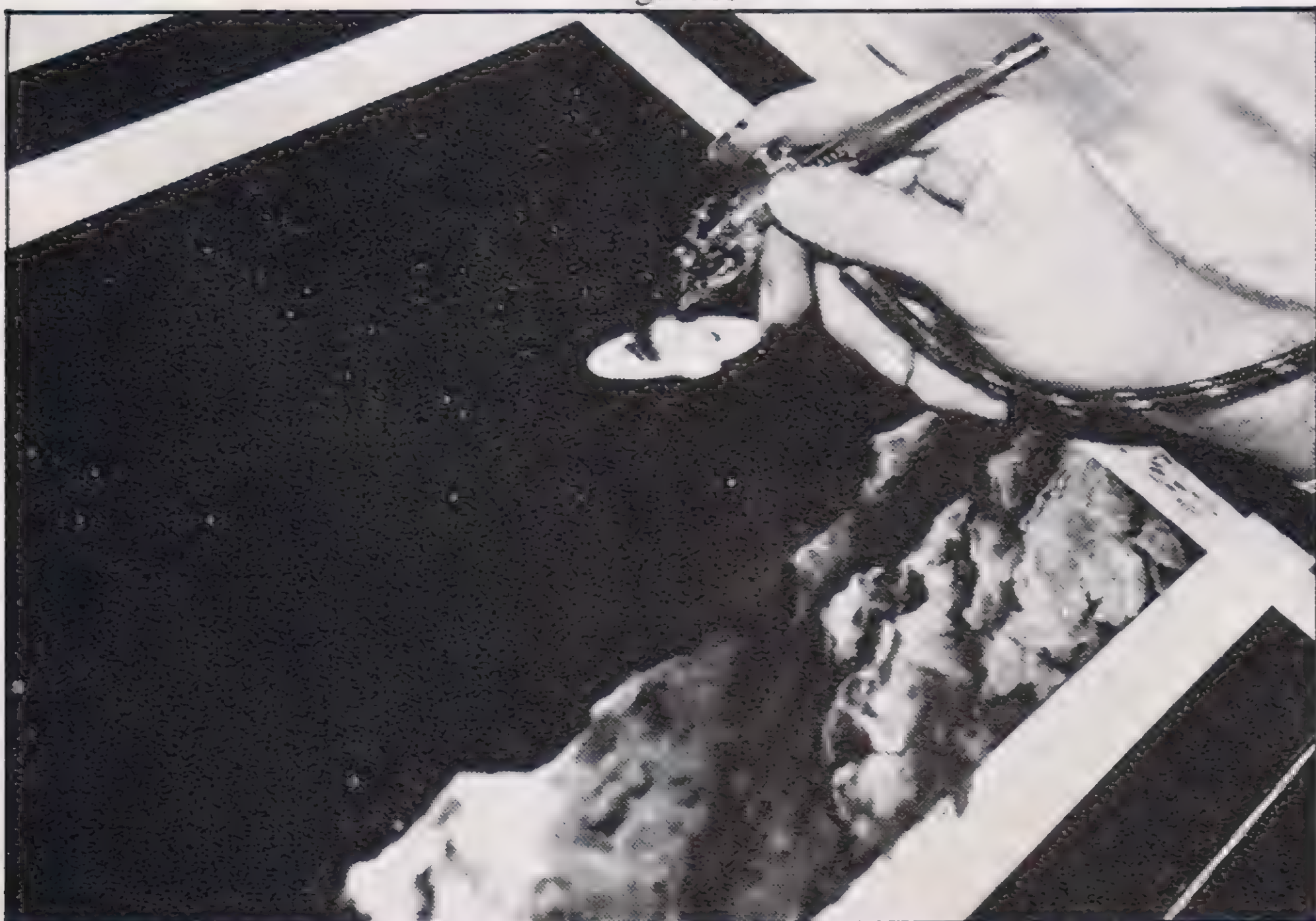


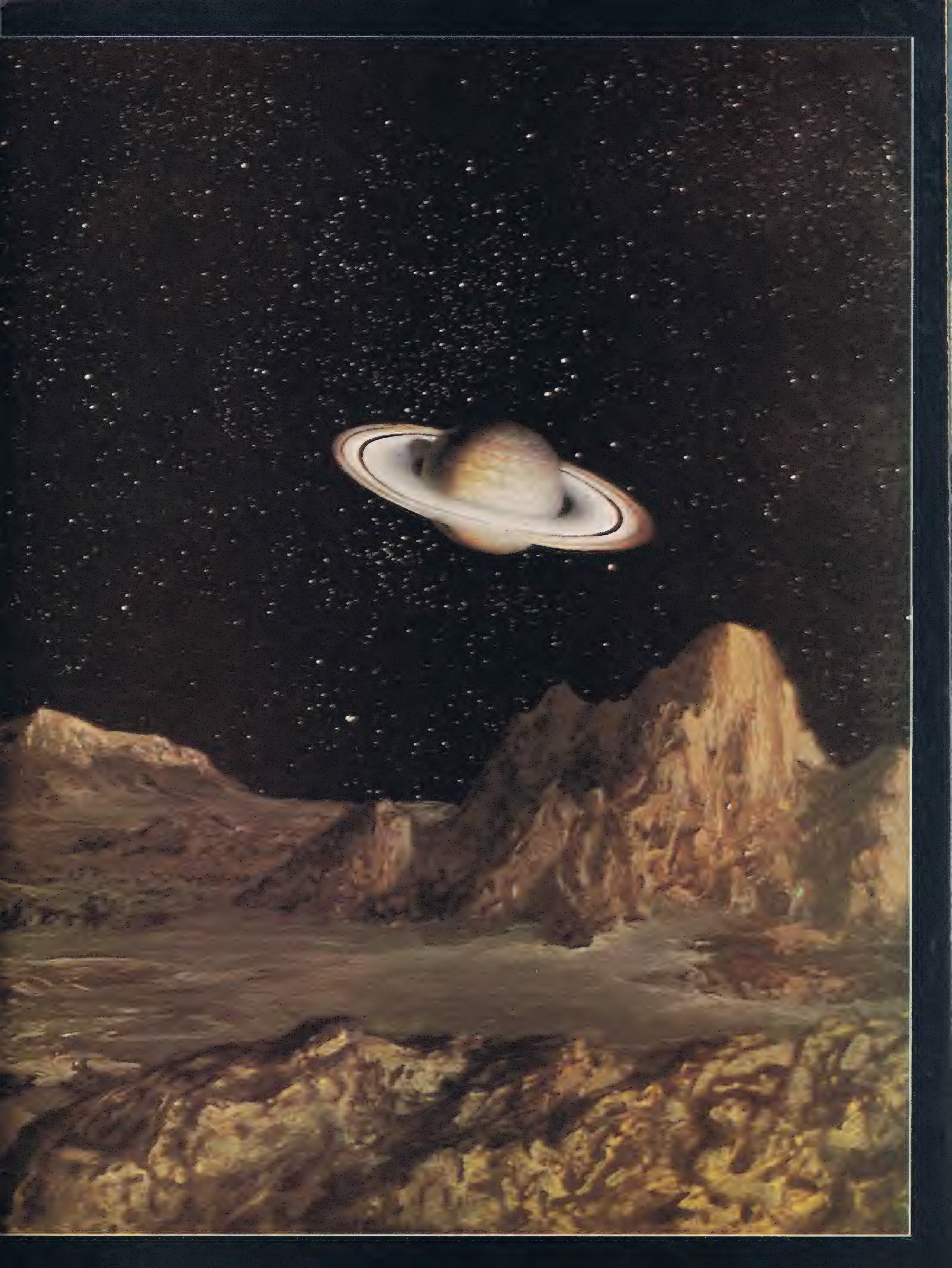
Figure 15



Figure 16



© Don Dixon 1979



BY DAVID GERROLD



Hope—The Human Challenge

It's no accident that *Star Trek* is the most popular science-fiction television series ever made. *Space: 1999* and *Battlestar Galactica* both have the benefit of stronger production values: more convincing special effects, flashier costumes, more imaginative sets and so on—and yet, *Star Trek* is still the most popular show. Why is that?

The obvious answer, of course, is that *Star Trek* has better scripts. And *Star Trek* (in its first two seasons, at least) was willing to buy stories from writers who knew their way around in science fiction and had proved it repeatedly: Theodore Sturgeon, Jerome Bixby, Robert Bloch, Richard Matheson, Norman Spinrad, Fredric Brown, and so on. (No, Harlan doesn't write science fiction. He writes what he writes, regardless of what readers and publishers call it.)

But I think there's another, deeper reason why *Star Trek's* popularity has been so long-lived, and it transcends any consideration of production value or story quality. It is in the basic premise of the show that *Star Trek* succeeds. *Star Trek* suggests that humanity has a destiny, if we will accept the challenge of the final frontier—and the final frontier is *not* space; it is the human soul. Space is merely the place in which that frontier will be met. In that, *Star Trek* is firmly in the center of modern science fiction.

Consider: The crew of the *Enterprise* has been given a mission—"to seek out new life, new civilization, to boldly go where no man has gone before."

These men and women have been entrusted not just with a job, but with a responsibility. These are the very best the human race has to offer, and as representatives of all of us, it is their job to *deal with* an unknown and possibly (but not *necessarily*) hostile Universe; and as such, declare humanity's intention to be a part of that Universe and work with the rest of its inhabitants for all of our mutual benefits. It is a mission that is as huge in its scope as anything human beings have ever conceived; the actions of the men and women aboard the starship *Enterprise* must be intelligent, responsible.

The premise—the essential and basic thought of the whole series—is that humanity *must* deal with the Universe; not from desperate need, but from willful choice. We are the captains of our souls, the masters of our destinies. We will choose our own challenges, and we will be good and kind and noble in the carrying out of our various missions.

Contrast that now with *Space: 1999*. The Moon is knocked out of its orbit by an explosion in a radioactive dump. (Obviously a very

poorly run one; must have been built by Babcock and Wilcox.) Every week it careens madly past a new planet, (I hesitate to think of the faster-than-light speeds necessary here) so that the inhabitants of the base can be menaced by a different alien species. Always menaced—because if there is no threat, then there is no story to tell. Our people can just go on quietly living in their base—because they sure can't go home. The difference here is that these individuals have no choice in the challenges that they must deal with; in effect, the *premise*—the basic and essential thought—of *Space: 1999* is that humanity is adrift in a hostile Universe, our destiny is out of control and the best that we can do each week is survive.

Battlestar Galactica isn't even that hopeful in its premise. Nine-tenths of the human race has been wiped out and the survivors are fleeing the enemy Cylons, a race of chrome robots. (I fail to understand why a robot even wants an oxygen-atmosphere planet; oxygen encourages *rust*.) The premise here is even less honorable: "They're after us! Let's run like hell!"

Perhaps this is why *Battlestar Galactica* has been canceled. When the viewing audience began to realize that these people were not going to find a place to stand and fight back, they lost interest. Who can really care about a show that has cowardice as part of its basic format? That one simple change, perhaps—letting these survivors find a planet and fight to defend it—might have been enough to save the show. At the very least, it would have provided a reason to care about these people. And the reason would have been called *hope*.

* * *

I taught a class in writing once. I told them that a good story is about pain and hope and the transition from one to the other. Most important, it is about what we learn in the process of that transition.

The essential quality is hope. Without hope there is only pain. Audiences don't want pain unless you also give them at least a suggestion that there is a way to deal with it, and eventually, perhaps alleviate it.

* * *

I think that's why *Star Trek* is so popular, while other shows have faded away. *Star Trek* is about hope, the hope that the problems not only can be solved, but will be solved—and solved by good, kind, *decent* human beings who believe in these goals.

Star Trek was made in the mid-60s, and it spoke directly to those troubled times. Episodes like "The Enterprise Incident", "The Way to Eden," "A Private Little War,"

"The Cloud Minders," "The Doomsday Machine" and "Balance of Terror" were written as a direct response to the front pages of the newspapers; they were presented as allegories to suggest moral points of view about a confused moment of history.

Perhaps the idea of an interstellar policeman is out of fashion these days, now that America's role as an international policeman has also been devalued—but just the same, *Star Trek's* vision of a future in which humanity is the master of its own destiny still speaks strongly to viewers who tune in today. And whatever other criticisms might be leveled at the show, that original vision of Gene Roddenberry's still rings strongly.

There is a parallel here—just as the makers of televised SF have lost touch with the reasons why young people read science fiction, so has the government of the United States also lost touch with the feelings of the American public.

This nation seems to have lost its sense of national purpose. We struggle helplessly with problems and only succeed in becoming more and more mired down. Some recent surveys suggest that many Americans no longer believe that we are the captains of our own destiny. Perhaps we *are* adrift in a hostile Universe. Perhaps we have lost touch with our own sense of hope. If so, it is because we no longer know what we can believe in.

* * *

If this were the starship *Enterprise*, there would be no problem. Even when Kirk occasionally had reason to question the authority of Starfleet, he always had himself to believe in, his own integrity and his own mission. He never lost faith in that.

The challenge belongs to all of us, to anyone who is going to spend the rest of his (or her) life in the future, and that includes everyone. Not accepting responsibility for your own life is also a decision; a decision to live without hope. Hope is a commitment, a willingness to sacrifice immediate gain for higher goals; hope is the ability to keep your eye on *possibility* in the face of adversity. This nation is going to have to make some major sacrifices if we are to deal with the challenges

The challenge for today, the first and most immediate challenge is the re-establishment of an American sense of national purpose. Each of us will have to assume *that* challenge as our own individual challenge. ★

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Bo Brundin

(continued from page 49)

din. "And that was very heavy on all of us. People got sore throats, congestion and were coughing for weeks because the sequence of shots involving dust took that long to film."

Brundin almost didn't get to do the scene where he sinks under the slimy mud. His agent wanted him to seek the part of Dubov, a Russian—the role played by Brian Keith.

But, as Brundin explains, "I don't know Russian. And Dubov is supposed to speak fluent Russian. Then as I read the whole script, I got interested in the character of Rolf

racter, Ernst Udet, who started the German Luftwaffe."

After receiving recognition for *The Great Waldo Pepper*, Brundin worried about being typecast. So he consciously sought different kinds of parts. In the past two years he has played such diverse characters as a scientist (*Meteor*), a 19th century mystical sea captain (*The Rainbow*), a secret agent (*Reineman Exchange*) and a farmer (*Centennial*).

Asked whether he was ever interested in science, since he plays a scientist in *Meteor*, Brundin replies, "It's something I get into depending on each part. Every time I do a part. I try to do research—maybe in an amateur way. And I did read up on the various meteors that have crashed into Earth.



PHOTO: © 1979 AIP

Brundin is swallowed up by the mud: "I stayed under for about 10 seconds!"

Mannheim. He doesn't have any big talky scenes or anything like that, but I think he's the crucial man." So Brundin tried out for the part and landed it.

"I liked the way the humanity and the simplicity of the character came out. I said to Neame, the director, 'I really feel a compassion for this character. I would like to know more about him.' So we added things—small things—that gave him more personality. Mannheim wasn't a stereotyped German, and Neame saw that. He was sort of sloppy and wore big sweaters—that was my idea. I came in dressed like that, but I told the director I could go either way. Neame said, 'No, leave it like that.'"

Because the character is a rocket expert and German, Brundin thought of Mannheim as little bit like Wernher von Braun. But he says he didn't consciously pattern the character after von Braun.

Most of Brundin's characters in recent films have been of foreign descent—German, Dutch, Russian—but seldom Swedish. He played Germans in *The Great Waldo Pepper*, in the *Reineman Exchange*, in an episode of *Wonder Woman* as well as in *Meteor*. He was a Dutchman in *The Word*; a Russian in a more recent episode of *Wonder Woman*; and middle European of undetermined nationality in *Centennial* and in the recently released *The Rainbow*. Even in his native Sweden Brundin doesn't always get to play Swedes. In the acclaimed Swedish film *Baltic Tragedy*, he played a Latvian who speaks German.

Brundin says that his role of Ernst Kessler in *The Great Waldo Pepper* made his career. "I'm still working from that. People remember that role. It was a brilliant part—well written—based on a true char-

"But I wasn't a science man at school. I was more into psychology and philosophy. I'm very much interested in what people can achieve with the mind—the human emotions.

"A lot of actors have a feeling about being able to contribute *from yourself*. I feel that about my work, sharing my life with other people. It feels good to be able to do that."

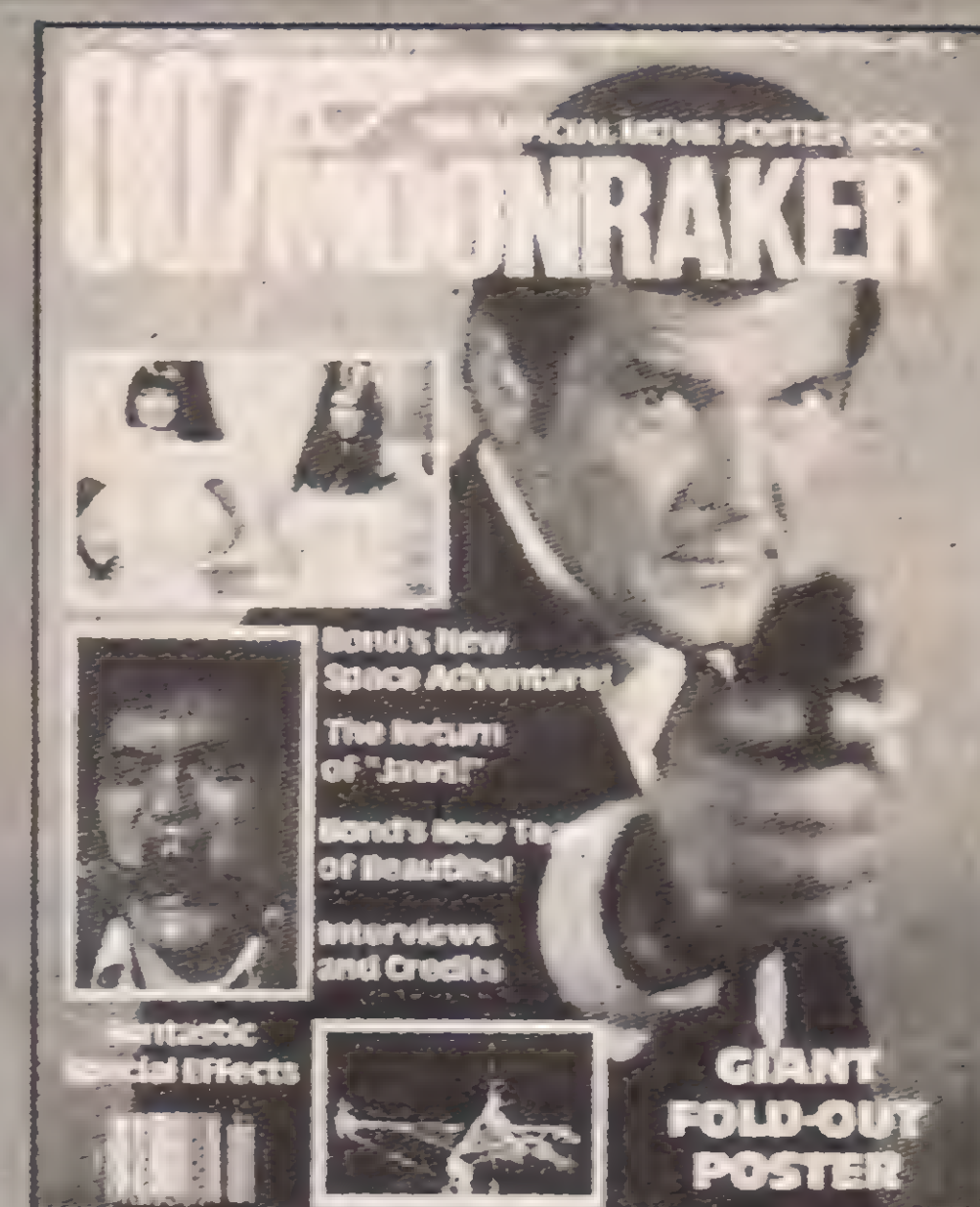
In *The Rainbow*, Brundin is reunited with Margot Kidder, whom he originally met when she played Robert Redford's girlfriend in *The Great Waldo Pepper*. "She's such a good actress," he says. "I'm so pleased she did the part of Lois Lane in *Superman* because that film is opening it up for her, and she's become very widely known through it.

"In *Meteor* it was such a great experience to work with a bunch of talented people—especially Ronald Neame, the director. He has been in the business for 50 years. The man has immense knowledge, and that knowledge came through. He took time with the film and did it thoroughly. The way he directed that camera was absolutely magnificent. It was credibly and beautifully done—a very creative experience for me."

Neame was impressed with Brundin, too. When contacted by STARLOG, he said, "Bo Brundin's performance was meticulous—first rate. His enthusiasm was a joy. And he was one of those people I could rely on. He's a very talented actor."

The theme of *Meteor*—the necessary cooperation of all nations in using advanced technology to combat an extra-terrestrial threat—is a reflection of Brundin's own philosophy. And for Brundin, who had the sight of the first man-made satellite etched so memorably on his mind, the role of the rocket expert is particularly fitting. ★

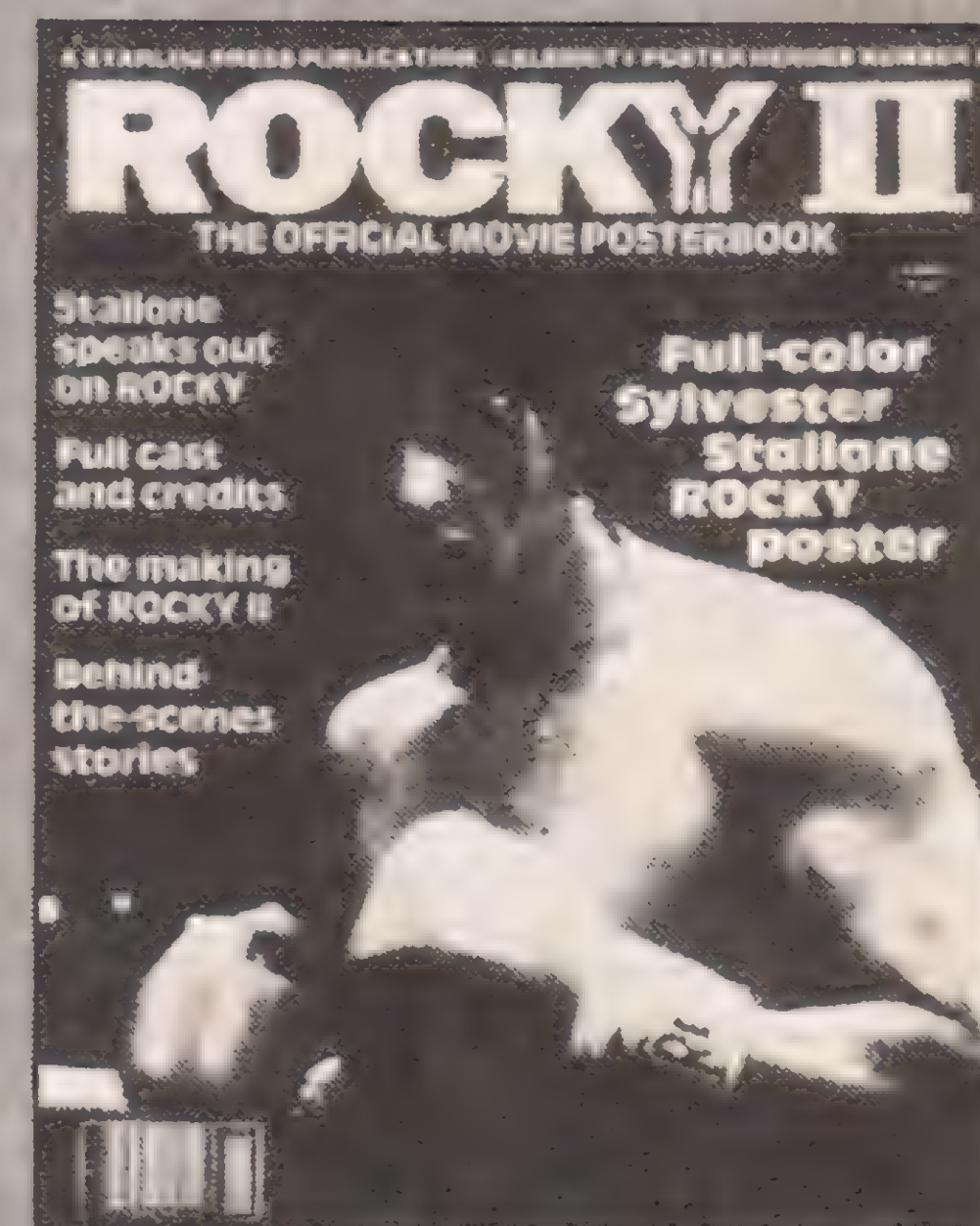
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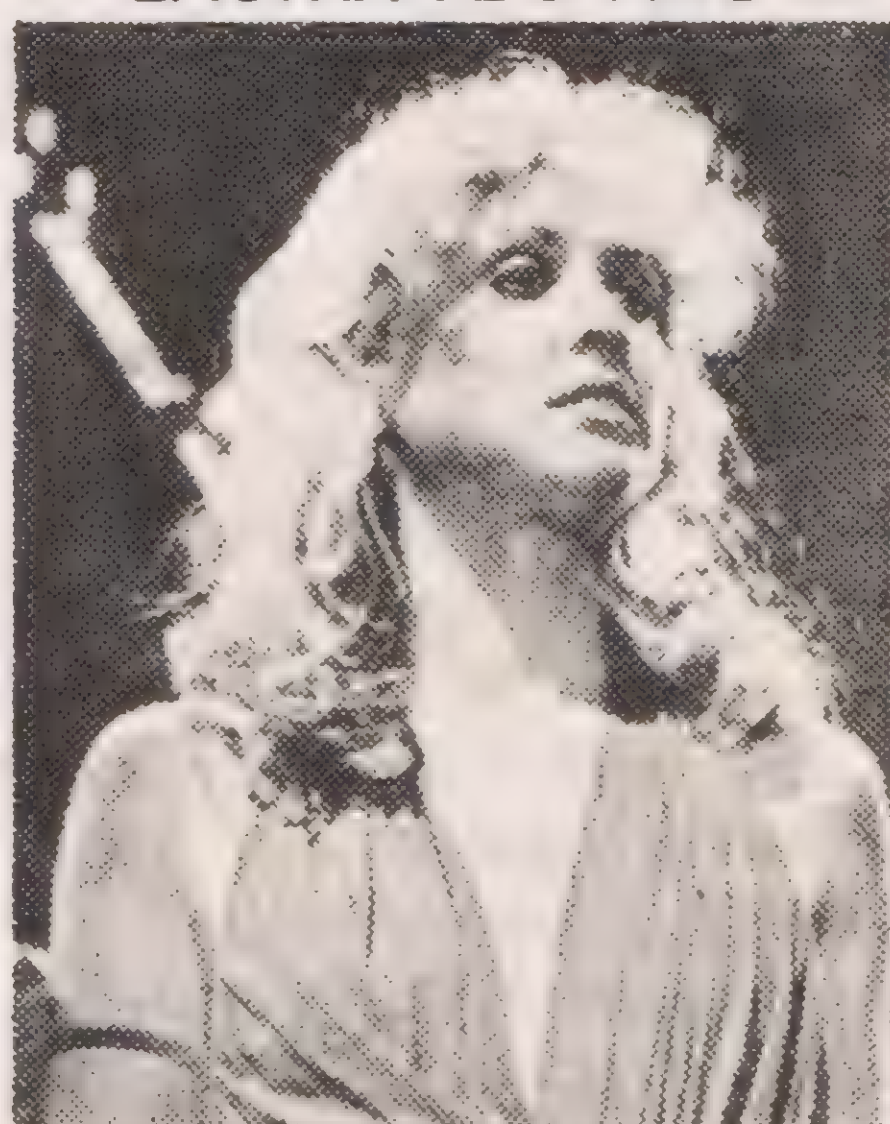
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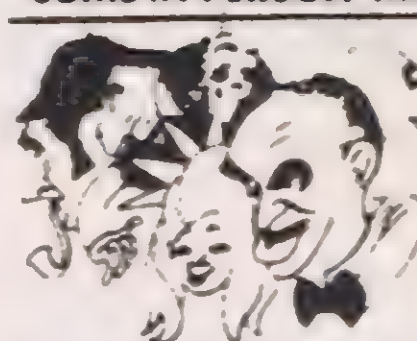
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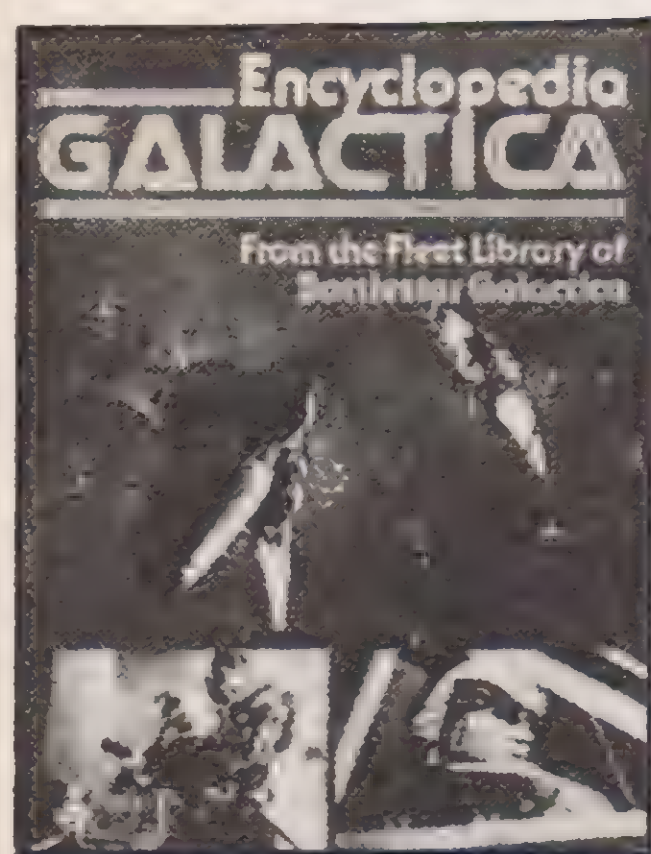
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Buck Rogers

(continued from page 59)

to-side shuffle as massive silver hands spring out from its sides. After a few moments the action stops; the head, hands and feet tuck themselves neatly back into the box and the herringbone screen rises.

Many robots were made to resemble astronauts in bulky, stylized space suits, although the only real human feature is a face peering through a plastic shield in each robot's head. The faces, by the way, have decidedly Western features. Many of these astronaut-robots are designed for combat with a flashing gun or two blazing from their chests, accompanied by a loud *rat-a-tat-tat*. Several are Trojan horses. They walk toward you, stop, and then two embellished chest doors spring open to reveal the guns. And just to make sure they get you, their entire torsos spin around 360 degrees, firing all the while.

Some robots carry along their own entertainment via translucent "television" screens on their chests. Inside one of these robot's bodies, a revolving plastic cylinder imprinted with a scene is lit by a tiny bulb and projected onto the screen, providing a moving image. Other robots pretend to give a glimpse of how they work by showing off large gears or pounding pistons. Some robots hop, dance the Twist, throw out smoke-screens or talk ("I am the Atomic Powered Robot! Please give my best wishes to everybody!").

There are worker robots that move wheelbarrows and forklifts and others that drive tractors and bulldozers. For personal service there are robots that shine shoes and one that delivers a shot of whiskey. The latter, named Gofer, blasts an insistent beep after he does his job and won't stop unless a coin is deposited in a slot atop his head. And, of course, there are the stars. Robots are patterned after such Hollywood luminaries as Robby, R2-D2 and the robot (unnamed) from *Lost in Space*.

Reported sightings of UFOs led to the production of scores, maybe hundreds, of different flying saucers. Despite their other differences, most share the attributes of being round and having a distinctly human-looking pilot under a clear plastic bubble in the center. They range in size from the five-inch diameter Spacecraft Jupiter wind-up to the majestic one-foot diameter Space Giant, a battery-operated beauty that slowly circles while alternately flashing its red and green head-and-tail lights and emitting a tea kettle-like whistle. Some of the saucers rise off the ground as if they're about to head back to wherever it is they came from. Almost all provide a nifty light show through a combination of multi-hued lenses and fast-spinning action.

Some of the vehicles have a very broad comic or childlike appearance. There are a couple of Space Scooters, one with a toy astronaut and the other with a mutt who resembles Snoopy. The quixotic canine shows up again in a Space Patrol rocket car, turning his TV camera to catch the shooting star for the 11 o'clock news. A toy called the Magic Color Moon Express looks like a railroad engine

lost in space. Its lithographed passengers include a bunch of children, several dogs in spacesuits and a monkey. Another Space Patrol rocket car has a broadly grinning, cherubic youngster strangely attired in a jacket, tie and civil defense helmet at the controls of a rapidly firing double-barrel space gun. One wonders what's going through his mind—or that of the toy designer.

In the early 1970s, as the American public's interest in space waned, so did the quantity and quality of space toys. Those that were made were largely plastic because of higher costs and new U.S. government safety regulations limiting tin toys with sharp edges. More of the space toys and robots were being produced in Hong Kong or Taiwan, very often plastic copies of earlier Japanese tin toys. Mainland China, surprisingly, took up some of the slack and in recent years has produced some imaginative tin toys much like the early Japanese products. However, the most recent Chinese toys have started using more plastic, which can't take colorful lithography as tin can. Instead, stick-on decals are often used. They peel, crack and fade easily and are a poor substitute for lithographed tin.

Thanks to *Star Wars*, space toys have made a strong comeback. According to *Advertising Age* magazine, *Star Wars* toys and other merchandise accounted for an astonishing \$100 million in sales in just one year! *Battlestar Galactica* and—coming full circle—the new *Buck Rogers* movie and television series have also produced a galaxy of toys. This will indeed be a spacey Christmas, although for the most part the quality and imagination that mark the new toys are a poor substitute for the best of the older Japanese creations.

It's amazing that so many of the older toys are still around, especially in mint condition with original packaging as many collectors demand. So much can go wrong with battery toys... since they cost only a few dollars and are difficult to fix, most have ended up in the junk heap. Production runs have never been very large, so some of the toys are extremely scarce. That, and the increased demand, has driven up some prices to astronomical levels. It's difficult to get even a fairly recent robot for less than \$20, and some particularly rare or choice pieces may command prices of several hundred dollars.

But it's still possible for a new collector to make a start. There are stores in many major cities that sell old toys or collectibles. Flea markets, toy shows and auctions are other possibilities as are ads run by dealers in a number of antique trade newspapers and magazines. It's also important to keep in mind that many of today's new space toys will be tomorrow's collectibles.

Heed a warning from Bert Gader, though. The retired Los Angeles advertising executive began buying robots and space toys, along with other battery-operated wonders, about a decade ago. Entire rooms of his house are now filled with his finds. He is hooked. "Toys should make you laugh or gasp or be amazed," he says. "They're incredible! When I saw my first couple of robots I went bananas. I've been crazy ever since." ★

VISIONS

Childhood's End

"[In 1954] I had sold *Childhood's End* to a Hollywood producer. Though *Variety* announces its imminent production about once a year, that's the last I've ever heard of it." Arthur C. Clarke in *The View from Serendip*, 1977.

"I am now waiting for Universal's Phil DeGuere to come here and discuss *Childhood's End*."

Arthur C. Clarke in a recent letter, 1979.

Once again a motion picture based on Clarke's classic has been announced in *Variety*—this time as a three-hour movie for television produced at Universal Studios and directed by Phil DeGuere (he made *Dr. Strange* last year) for ABC.

According to reports, ABC has so far committed only one-third of the capital needed for production; a shooting script is in middle stages; animator Mike Jittlov has submitted "marvelous" designs for the story's aliens; Universal is weighing the possibility of releasing the film theatrically prior to its TV appearance; and Phil DeGuere's trip to Sri Lanka, to discuss script and production with the author, has been postponed.

All of us will be the losers if this project, too, falls by the Hollywood wayside; for *Childhood's End* has always been a novel in search of a (brilliant) filmmaker. Its events and images are spectacularly cinematic, and its multi-generation plot is rich enough to yield several movies, not just one. It is Clarke's most elaborate yarn about future evolution and, simultaneously, his most vivid speculation—far surpassing *2001: A Space Odyssey*—concerning mankind's fate at the hands of a superior alien race.

First published in 1953, and currently in its 40th printing, the story begins with the arrival of the Overlords in colossal ships that station themselves—still and permanent—at the edge of space above each of Earth's most powerful cities. And there they sit—mute at first, then in contact with the head of the United Nations, then as conductors of all the affairs of the globe. The human race has lost its autonomy and independence, but has gained peace, international cooperation and an end to hunger, ignorance and crime.

During those first years of upheaval, Stormgren—Secretary General of the U.N. and personal confidant of Karellen, the chief Overlord—is kidnapped by surprisingly sympathetic militant conservatives bent on resisting the destruction of all human values and the utter annihilation of the significance

of human history.

But that's only the beginning. Story number one. And nothing is quite as it appears. Why have the Overlords come?

The lordly aliens keep to their ships for two generations, waiting for the day when their true appearance can be accepted by a more rational humanity. Ultimately the time arrives, and the Overlords come down from the sky to take their places among the leaders of Earth. Story number two.

Nothing much happens. Except that by then religion is dead, science is in a steady decline (why work for decades in laboratories to discover the principles known for a thou-



PHOTO: CALVIN OGAWA

sand years to the Overlords?) and art has perished with the elimination of adventure and conflict in human intercourse. What do we have left?

At least there are the children—a promise of tomorrow. And there is New Athens, an experimental colony trying to ignore the influences of the Overlords and, while preserving the past, aiming toward a new art and science. Yet another story—material enough for an entire novel or movie—centers upon New Athens, where something strange is happening to two of the children—Jeffrey and Jennifer Greggson. Is it *they* for whom the Overlords have waited for a century?

Soon Jeff and Jenny are not the only children affected; their strange inhumanity begins to emerge globally, affecting those under the age of 10. Then the Overlords come and carry them away...

It was the end of civilization, the end of all that men had striven for since the beginning of time. In the space of a few days, humanity had lost its future; for the heart of any race is destroyed, and its will to survive is utterly broken, when its children are taken from it.



Above: Clarke. Will his greatest novel ever make it to TV? Left: Science Fiction Consultants, a team of SF experts called in to aid ABC with their production of *Childhood's End*. Clockwise from top: Mike Jittlov, Walt Lee; Dan Alderson, Joyce McDaniel, Doug Crepeau. Right: David Hardy's "Your Interstellar Ship in Earth Orbit." Though not connected with the production, it offers an interesting vision of the Overlords' ship-in-waiting. The painting is from *Cook's Galactic Tours*, Sackett Publishing Services, Ltd.

The images in *Childhood's End* are everlasting—the mammoth ships (dwarfing the Mothership in *Close Encounters*); the stately Overlords and their first appearance as Karellen descends the long ramp of his ship with a human child happily riding on each arm; the home planet of the aliens as seen by a human stowaway: its bottomless chasms between buildings and the soaring winged inhabitants; Jeff's dreams—that accurately show him other worlds and other galaxies; and the phantasmagoric conclusion in which the Moon is toyed with in its orbit by telekinetic children and Earth itself rumbles into fragments.

It is in *Childhood's End* that Clarke first voices his famous law: "Any sufficiently advanced technology is indistinguishable from magic." The law applies nowhere more aptly than concerning the book itself. Clarke's dazzling understanding of the mores of mankind—our history and potentials—and his command of literary technique, combine in a book so magical that it defies discussion.

If a film can succeed in showing even a fragment of Clarke's vision, it will have been well worth waiting 25 years for. ★



LASTWORD



The one great problem that I have encountered in writing these editorials is in choosing a single topic—or at most two—to write about each month. This is especially difficult at times since I have decided not to limit myself to specific categories, but rather to have my say on whatever appeals to or intrigues me at the time. There does, however, seem to be one area that I should avoid at all costs: reviews. Twice

in this column I have expressed my personal reactions to a particular media event; *Close Encounters* in issue #12 and *Battlestar Galactica* in issue #19. Both times I inspired a multitude of STARLOG readers to respond with hostile and/or derogatory missives.

Both times I aroused sufficient reader anger to promise myself, "Never again." And yet... Many of those letter writers attacked me specifically for stating my opinion ("What makes you an expert?") and then proceeded to state their own in unending detail. Well, I figure this really shouldn't bother me because, after all, everyone is entitled to their opinion... so I'm going to do it again!

By this time (late June) I would hope that all of you have seen *Alien*. While it is far from the greatest SF movie ever made, it is one of the better ones of the decade. (Everyone knows that *2001: A Space Odyssey* is the greatest SF film ever made, right?) But *Alien* is more than just an SF film: It is the first, genuine, effective, outer-space, Gothic-horror-thriller in decades.

While there have been many films made in the genre over the years, there have been few Gothic horror-science fiction movies and very few good ones. Three come immediately to mind: *The Island of Lost Souls* (1933), *The Thing* (1952) and the last good one, the little-remembered *It! The Terror from Beyond Space* (1958).

I was particularly delighted with many aspects of *Alien*, although disappointed by others. For instance, it is never explained just exactly what the alien is *doing* with the crewmembers... the audience assumes that they've been eaten, but twice the point is made by the survivors that there are no signs of any blood. In a scene that was filmed but cut at the last minute we find out that what the alien is doing with them is even more horrible than merely using them for food. (If you're curious, turn to our interview with *Alien* designer H.R. Giger on page 26, or pick up a copy of Allan Dean Foster's excellent novelization of the film which includes this scene.)

But I was far more impressed than disappointed. The graphic look of *Alien* is new and exciting—the result of a collaborative effort of four super-talents: Ron (*Star Wars*) Cobb, H.R. Giger, Chris Foss and Jean ("Moebius") Giraud. Jerry Goldsmith's score is unobtrusive but deadly effective. However, I found the most exciting part of the film to be the Alien itself, all four stages. It is not only difficult to picture something alien and unknown, and make it believable, it can be downright impossible. *Alien* has succeeded beyond my wildest hopes. I congratulate the makers of *Alien* for doing this in a most entertaining—if disturbing—way.

Okay readers, I liked it. Fire away.

Howard Zimmerman
Howard Zimmerman/Editor

NEXT MONTH

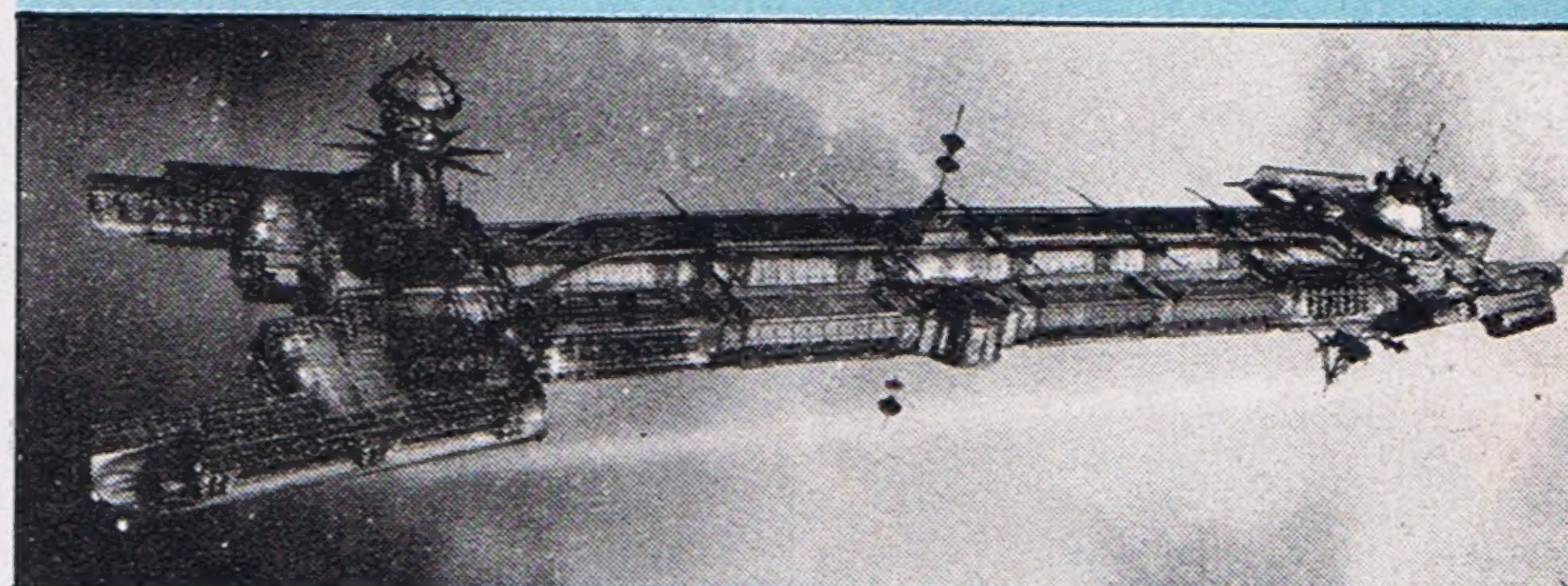


STARLOG #27 will feature the much-requested episode guide for *Battlestar Galactica*, but our coverage won't stop there. Although ABC-TV has officially announced the series' cancellation, the Universal Studios crew is still hard at work on new *Galactica* productions, including a special TV

movie-of-the-week. In an exclusive behind-the-scenes story with the makers of *Galactica*, we will give you the latest, up-to-the-minute information. *Galactica* fans take heart, the battle rages on.

"THE BLACK HOLE"

Disney Studios most expensive production, *The Black Hole*, will be exploding in movie theaters across the country this December. In this issue we present our first major, full-color feature coverage of this film, including robots, hardware and behind-the-scenes photos and information.



"STAR TREK—THE MOTION PICTURE"

Be here for our incredible, exclusive coverage of one of the most exciting aspects of the new *Trek* movie: it's so secret that we can't even state here which area of the production we'll be covering, but it's guaranteed to knock your socks off!



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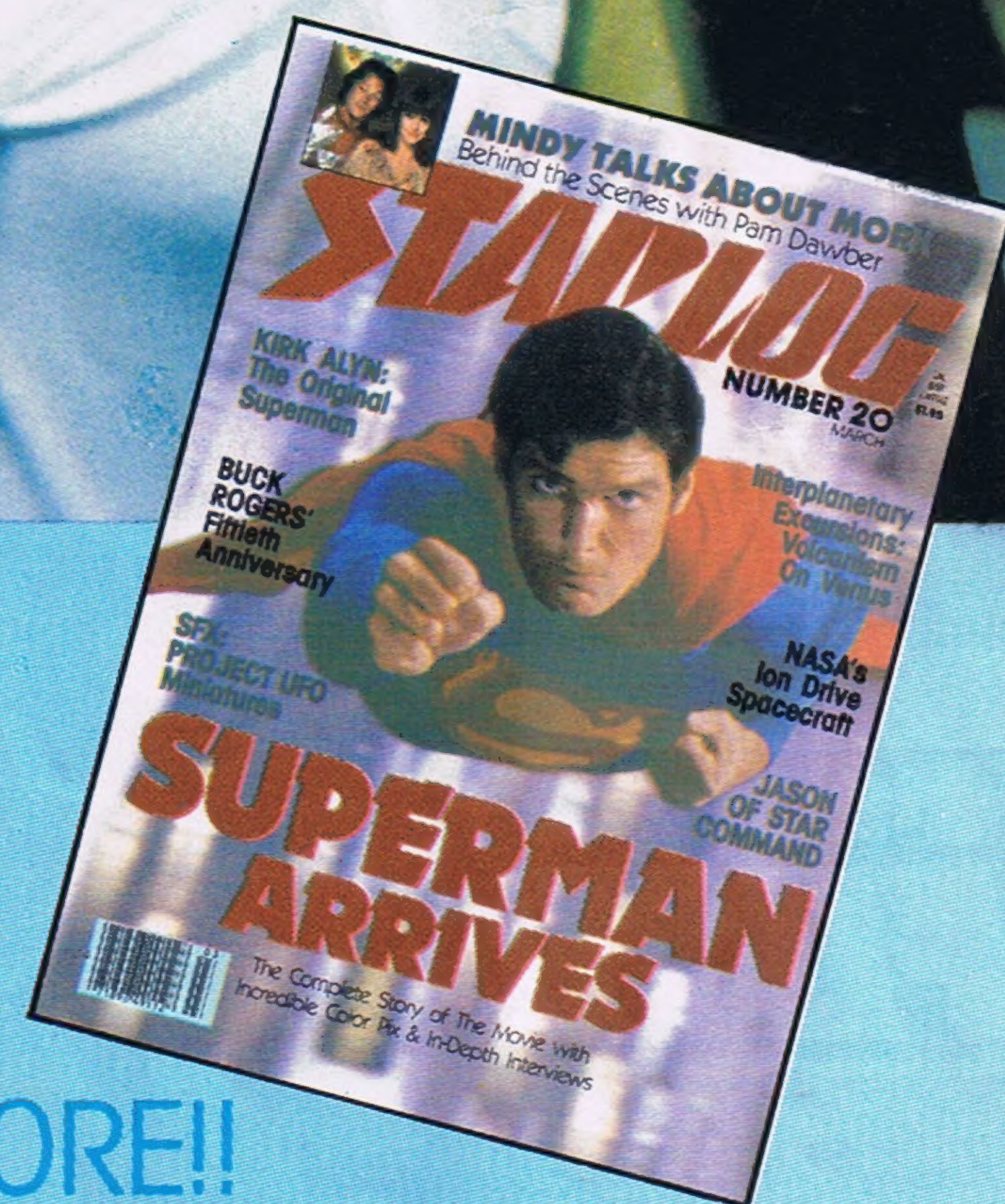
Having concluded our three-part mini-series on Careers in Special Effects and presented Don Dixon's tips on astronomical art, our SFX section continues with the FX of *Alien*. Also look for our initial coverage of the creation of an epic fantasy novel by The Brothers Hildebrandt: *Urshurak*. And there will be a preview of Filmmation Studios' new Saturday morning entries, plus NBC's production of *The Martian Chronicles*.

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